

GENERAL LIBRARY,
UNIV. OF MICH.,
FEB 12 1911

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-second Year. Price, 15 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. LXII.—NO. 5

NEW YORK, WEDNESDAY, FEBRUARY 1, 1911

WHOLE NO. 1610



ADELE KRÜGER
Dramatic Soprano

THE MUSICAL COURIER

MR. FRANCIS STUART,

TEACHER OF SINGING, PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
FRANCISCO LAMPERTI.
Studios 11034 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND

EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured
MRS. BABCOCK,
Carnegie Hall, New York.
Telephone: 2634 Columbus.

M. F. BURT SCHOOL,

Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place

MADAM JOSEFA MIDDECKE,

VOICE CULTURE—
PERFECT TONE PRODUCTION.
Only students who wish to study seriously desired.
204 and 206 West 81st St., New York

PAUL SAVAGE,

VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

WALTER HENRY HALL,

Organist and choirmaster, St. James' Church New York; conductor, Brooklyn Oratorio Society extension lecturer on Church Music, Columbia University, 430 West 116th St., New York City

J. JEROME HAYES,

VOCAL INSTRUCTOR.
Van Dyck Studios, Eighth Ave. and 56th St.
Phone, 594 Columbus.

ADOLF GLOSE,

Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 617 West 138th St., City.

FRANK J. BENEDICT,

VOICE CULTURE.
503 Carnegie Hall.
How Beautiful Voices Are Made, 100; Musical Possibilities of the Average Voice, 200; Prospectus, 100.

E. PRESSON MILLER,

TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

VIRGIL GORDON,

PIANO INSTRUCTION.
West Eighty-sixth Street Studios.
257 West 86th Street, near Broadway, New York
Tel., 6910 Riverside. Prospectus on Application

EUGENIE PAPPENHEIM,

THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,

SOPRANO.
106 W. 90th St. Phone 3552 River.

FLORENCE E. GALE,

SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,

SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

HATTIE CLAPPER MORRIS,

TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,

TEACHER OF SINGING.
Ryan Building, Room 111,
No. 140 West 42d St., New York.

HENRIETTA A. CAMMEYER,

Formerly assistant to Dr. Wm. Mason.
PIANOFORTE INSTRUCTION—MUSICALES.
103 E. 29th St. Steinway Hall.
Phone 2560 Mad. Sq.

MRS. J. HARRISON-IRVINE,

Pianist—Accompanist
Instruction—Coaching
864 Carnegie Hall,
New York.
Telephone, 1350 Columbus.

HENRIETTA SPEKE-SEELEY,

SOPRANO—TEACHER OF SINGING.
Studio, 7 W. 42d St. Phone 4526 Bryant.
Residence, 2184 Bathgate Ave. Phone 3067 Tremont.

MARY WAGNER GILBERT,

TEACHER OF PIANO.
Leschetizky Method. Pupil of Xavier Scharwenka.
Studio, 826 Carnegie Hall.

SIGHT READING

For Vocalists and Instrumentalists.
MME. C. TROTIN.
Phone 5410 River. Carnegie Hall
Send for Pamphlet. Studio 805.

GRAND CONSERVATORY OF MUSIC,

Special course of teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. E. Eberhard, Pres't, 57 W. 93d St., New York.
Phone, 2147 River. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,

SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

AGNES KIMBALL,

DRAMATIC SOPRANO
Oratorio. Concert. Recital.
609 W. 177th St., New York. Phone 5798 Audubon

JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York
Telephone: 3747 Madison Square.

LOUIS STILLMAN,

Piano playing according to physiological and psychological laws.
514 West 114th Street, N. Y.

MR. SAMUEL BOWDEN MOYLE,

Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.
Residence-Studio,
No. 43 East 21st St., New York City.

MORITZ E. SCHWARZ,

Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York

AMERICAN CONSERVATORY OF

MUSIC OF THE CITY OF NEW YORK
(Chartered by Board of Regents.)
EMIL REYL, Director.
SINGING, PIANO, ORGAN, VIOLIN, CELLO
THEORY AND COMPOSITION.
Grand Opera School, 305 East 86th St.

MRS. WM. S. NELSON,

VOCAL INSTRUCTION AND ACCOMPANIST.
1224 Chestnut St., Philadelphia, Mon. and Thurs.
580 Main St., East Orange, N. J., Wed.; 1425 Broadway, New York, Tues. and Fri.; 6 Oakwood Court, Orange, N. J.

OTTO W. WITTEMANN,

PIANOFORTE INSTRUCTION.
824 Carnegie Hall, New York.
Tel., 1350 Columbus.

ANNIE FRIEDBERG,

Voice Culture, Art of Singing, Sight Reading, Coaching for Opera, Church and Concert, American representative of Leonard's Illustrated Musical Journal, Berlin. Studio, 51 East 59th St. Residence, 50 Morningside Ave., West.

J. W. PARSON PRICE,

VOICE CULTURE AND ART OF SINGING.
55 West 25th St., New York.
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing entitle him to a high rank among teachers."—MANUEL GARCIA.

JOHN W. NICHOLS,

TENOR.
Concerts—Oratorios—Recitals.
Studios: 801-802 Carnegie Hall, New York City.
Phone, 976 Columbus.

HENRY SCHRADIECK,

Formerly Prof. of Violin, Leipzig Conservatory.
Head of Violin Dept., Amer. Institute of Applied Music, N. Y., and Combs Conservatory, Philadelphia. Residence Studio, 535 Wash'n Ave., Bklyn.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
810 Carnegie Hall, New York.

WILBUR A. LUYSTER,

SIGHT SINGING.
(Galin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,

SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park,
Phone, 3187 Gramercy. New York City.

BRUNO HUHN,

TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 96th St., New York.
(Subway express station.) Phone, 8833 Riverside.

EARLE ALBERT WAYNE,

Concerts. PIANIST. Instruction.
Conductor, choral clubs. 1204 Carnegie Hall.

W. FRANCIS PARSONS,

BASSO CANTANTE.
Vocal Instruction.
126 West 70th St. Phone, 3009 Columbus.

CLAUDE MAITLAND GRIFFETH

PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery Brooklyn.
133 Carnegie Hall, New York.
Season Opens October 4th.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

EDWIN GRASSE,

VIOLINIST.
Manager H. GODFREY TURNER.
1402 Broadway. Studio, 161 East 176th Street

JOSEPH PIZZARELLO,

VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York

HALLETT GILBERTE,

TEÑOR—COMPOSER.
Composer of "Serenade," "The Raindrop," "The Bird," "Youth," "Mother's Cradle Song," "Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MARK ANDREWS,

CONCERT ORGANIST.
21 E. 17th St., New York, or
295 Claremont Ave., Montclair, N. J.

SIEGMUND GROSSKOPF,

SOLO VIOLINIST AND INSTRUCTOR.
ELISE GROSSKOPF,
SOPRANO—VOCAL INSTRUCTION.
1204 Carnegie Hall, New York

MRS. REGINA WATSON,

SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street, Chicago, Ill.

JOSEPH JOACHIM SCHOOL,

STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan
914 Carnegie Hall, New York

WALTER L. BOGERT,

BARITONE.
Teacher of Singing. Lectures and Recitals
644 Madison Ave., New York Tel. 5430 Plaza

FLORENCE HAUBIEL PRATT,

PIANIST AND BALLAD SINGER.
251 West 87th Street.
Tel., 3656 River.

JORGE G. BENITEZ,

BARITONE—TEACHER OF SINGING.
165 West 71st St., New York.
Indorsement by teacher: "Jorge Benitez I consider eminently suited to impart the art of singing in all its branches. Any student who diligently works with him will find great benefit therefrom."
EMILIO DE GOGORZA.

ADELE LAEIS BALDWIN,

CONTRALTO.
Teacher of Singing and Lyric Diction.
Phone, 5757 Columbus. 915 Carnegie Hall

WALTER S. YOUNG,

VOCAL INSTRUCTION.
801-802 Carnegie Hall, New York

CARL M. ROEDER,

PIANIST—INSTRUCTION.
607 Carnegie Hall 423 E. 140th St.

AMY GRANT,

78 West 55th St., New York.
READINGS WITH MUSIC.
"Electra," "Felix and Melisande," "Salome," "Enoch Arden," "Parsifal," etc. Instruction.
Tel. 714 Plaza.

CARL FIQUÉ,

Piano
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK,

(pupil of Theodore Leschetizky) announces the opening of a Resident Piano School for Girls in New York City, October 12, 1910. For catalogue, apply to Miss Elinor Comstock, 749 Madison Ave.

Miss GENEVIEVE BISBEE,

PIANIST—INSTRUCTION.
—Leschetizky Method—
Limited number of resident pupils received.
38 East 60th St. Phone, 6109 Plaza

F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
Branch Office, "Musical Courier."
954 Eighth Ave., near 56th St.
Phone, 3555 Columbus.

ALICE GARRIGUE MOTT,

ART OF SINGING.
172 West 70th St., New York.

ESPERANZA GARRIGUE,

ART OF SINGING.
Hotel Colonia, 535 W. 112th St., New York
(near Broadway).

MME. EMMA A. DAMBMANN

CONTRALTO.
Voice Culture and Art of Singing. Concert and Oratorio. Residence Studio, Hotel Calumet,
Phone: Columbus 1628. 340 West 57th St.

MARIE CROSS NEWHAUS,

VOICE CULTURE.
Repertoire and Diction.
434 Fifth Ave. Tel. 6495 Murray Hill

THE NEW YORK INSTITUTE FOR

VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. ANTOINETTE WARD,

PIANO—HARMONY.
Readings with Piano Accompaniments.
Van Dyck Studios, 56th St. & 8th Ave., New York
Tel. 594 Col.

WIRTZ PIANO SCHOOL,

School for Solo Playing, Ensemble Playing, Accompanying and Theory.
Classes in Methods for Teachers.
246 West 121st St., New York

MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York

THE BERTA GROSSE-THOMASOI

SCHOOL FOR PIANO.
359 Degraw St., Brooklyn.
330 Fulton St., Brooklyn.
Steinway Hall, Room 16, New York
98 Maple Ave., Morristown, N. J.
Tel. Call, 4207 J. Main.

VON DOENHOFF,

VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.

Returned from Berlin after nine years' successful concerting and teaching, will accept engagements and a limited number of pupils. Address: 889 St. Nicholas Ave., N. Y.; phone, 3050 Audubon. Mondays and Thursdays, 10 So. 18th St., Phila.

THE VON ENDE VIOLIN SCHOOL,

58 West 90th St., New York.
Violin, Anton Witke, the famous violinist; Herwegh von Ende, J. Frank Rice, Piano, Vita Witke, Albert Ross Parsons, Antoinette Ward, Singing, Adrienne Remenyi, Jacob Massell.

FIDELLA DARIO,

VOICE TEACHER, CHORAL DIRECTOR
Applicants received Wed. 3 to 4; Thursday 1 to 2.
AND COMPOSER.
303 Carnegie Hall. Phone, 1350 Columbus.

MARGUERITE HALL,

CONTRALTO.
Oratorio, Concert, Recitals. Vocal Instruction.
101 W. 78th St. Phone 7048 Schuyler.

DR. EDOUARD BLITZ,

SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Summer Address: Care of Direction Artistique on Kuraal d'Ostende, Belgique.

ELLA MAY SMITH,

INSTRUCTION—PIANO, SINGING, MUSIC, HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 2294.

MR. AND MRS. LOUIS SAJOUS,

TEACHERS OF SINGING.
The Natural Method of Tone Production founded on the Scientific Laws of Vocal Physiology.
Residence Studio, 2 West 16th St., New York City.

JESSIE DAVIS,

PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston

ALBERTA LAUER,

PROFESSIONAL ACCOMPANIST.
Recommended by Jonas and Teichmüller.
78 West 94th St. Phone 3274 River.

MILTONELLA BEARDSLEY,

PIANIST.
Management, Sawyer Musical Bureau,
1425 B'way, N. Y. City.
143 Carnegie Hall, New York.

HERBERT WILBER GREENE,

SCHOOL OF SINGING.
864 Carnegie Hall.
Cais Aaron Greene, Pianist

CARLOS N. SANCHEZ,

TEACHER OF SINGING.
Studio, 2 West 16th St., New York.

LOIS FOX

SOPRANO

29 East 29th Street - New York

DALLMEYER RUSSELL

PIANIST

914 Ivy Street Pittsburgh, Pa.

EMMA BANKS

PIANIST

334 West 85th Street, New York Phone, 2423 Bive

THE STERNBERGSCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia.**Mrs. HALL McALLISTER**

TEACHER OF SINGING

Musical Management
407 Pierce Building - Boston**MARGUERITE MOORE,**

VIOLINIST.

833 Madison Ave., New York.

FREY VILLA BALL

Concert Pianist

INSTRUCTION

255 West 97th St.

Phone, 3430 River

MAUD MORGAN

HARPISIT

Tel. 2267 Shuyessat 13 Livingston Place, New York

HARRISON M. WILD

Concert Organist

KIMBALL HALL, 249 Wabash Ave., CHICAGO

INSTRUCTION

PIANO ORGAN

CONDUCTOR—Apollo Musical Club, Mendelssohn Club

Mme. Hildegard Hoffmann

Oratorio and Lullaby Recitals with

MR. HENRY HOLDEN

Recitals and Piano

Instruction

Soloist with New York Philharmonic

and Boston Symphony Orchestra, Inc.

STUDIO: Steinway Hall

Address: 144 East 180th St., New York City

E. D. H. **CHAPMAN GOOLD**

SOPRANO

ADDRESS

2314 Broadway, New York

Telephone, 1000 Riverside

WM. EBANN

CELLIST

CONCERTS, RECITALS, MUSICALES

Studio 13 WEST 42ND STREET, NEW YORK

APPLETON, WIS.

LAWRENCE CONSERVATORY

A school of quality with noted specialists as instructors

Send for Bulletin

VOCAL INSTRUCTION Estelle BURNS-ROURE

33 East 22nd Street

CONCERT DATES—MARC LAGEN, 434 Fifth Ave., New York

Chicago, Ill.

ANTON FOERSTER

PIANIST

1024 Lawrence Ave.

Chicago, Ill.

CARL BRUCHHAUSEN

PIANIST

Concerts, Recitals, Musicales

STUDIO: 51 East 59th Street, New York

Telephone, 1946 Plaza

EDWARD STRONG

TENOR

7 West 92d Street

NEW YORK

Telephone, 1434 River

KITCHELL

TENOR

Residence, 178 West 81st St.

Mgt. HAENSEL & JONES

1 EAST 42d STREET, NEW YORK

MARX E. OBERNDORFER

PIANIST, ACCOMPANIST, COACH

Fine Arts Bldg., Chicago

Stereophonic Musicales in conjunction

with Anna Shaw Faulkner

WILLIAM DOENGES

Violin Soloist

Violin instruction, Savick Method

Studio: 1947 Broadway, New York

Phone, 4668 Columbus

Education from

beginning to

finish

Send for Booklet

VIRGIL

20th Season

Results

Unsurpassed

Piano School and Conservatory

Enroll for Winter Term, Week of January 2, 1911

Mrs. A. M. VIRGIL, Director

CARRIE HIRSCHMAN

PIANIST

23 West 113th Street, New York

Phone, 1936 W. Harlem.

KARLETON HACKETT

TEACHER OF SINGING

Kimball Hall, Chicago

Louise St. John WESTERVELT

SOPRANO

Concerts, Oratorios, Recitals

328 Wabash Avenue - CHICAGO

CORDELIA W. HULBURD

PIANIST

Grand Forks - N. D.

LEEFSON HILLE

CONSERVATORY OF MUSIC

Weightman Building - Philadelphia, Pa.

Signor DADDI

Tenor Manhattan Opera House

Vocal Studio: 51 East 59th St., New York

Tel., 8798 Plaza

MOTLEY

BASSO

Soloist St. Patrick's Cathedral

Hotel Bristol, 122 West 49th Street

Phone, 3101 Bryant

RIKER

TENOR

CONCERT,

RECITAL,

ORATORIO,

INSTRUCTION

The Metaphysics of Singing

705 Carnegie Hall, or 287 West 86th Street

MAXIMILIAN**PILZER**

VIOLINIST

Concert Direction M. J. Hanson

437 Fifth Avenue, N. Y.

CAROLINE**HUDSON****ALEXANDER**

SOPRANO

Soloist Plymouth Church, Brooklyn

Management: WALTER S. ANDERSON, 5 West 30th St., New York

Phone, 349 Murray Hill

LEONTINE DE AHNA

CONTRALTO, OP. BERLIN

HOTEL ENIGMOTT, 81st St., and COLUMBUS AVE., NEW YORK

FRANZ KOHLER

VIOLINIST

MGT. F. W. RUDY

Highland & Center Ave., Pittsburgh, Pa.

ANNE GRIFFITHS

VOCAL INSTRUCTION

8835 Ellsworth Avenue - Pittsburgh, Pa.

GRACE HALL

SOPRANO

Hazelwood Avenue, - Pittsburgh, Pa.

RIHELDAFFER

SOPRANO

Address all Communications to

E. LUCILLE MILLER

S. F. TROUTMAN

11th Avenue, Pittsburgh, Pa.

S. WESLEY SEARS,

St. James Church,

22d and Walnut Sts., Philadelphia.

ORGAN RECITALS. INSTRUCTION.

GIOVANNI CASTELLANO

Maestro di Canto

IMPOSTAZIONE, REPERTORIO, PERFEZIONAMENTO

VIA VINCENZO MONTI 49, MILANO

R. DE LA MARCA

Voice Culture Specialist

CLINTON APARTMENTS

283 West 42d Street, New York

FRANCES HEWITT

WHITNEY Opera Co., London

Season 1911-1912

MARGARET KEYES

CONTRALTO

Concert, Oratorio and Recitals

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY

Successors to the Wolfshagen Bureau

3 West 34th Street, - New York

Personal Address, 2409 Broadway Phone, 4948 River

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

VICTOR HEINZE, President

Fall Term now in progress. Students may register at any time.

Address Registrar, 9th Floor, Auditorium Bldg., Chicago, New Phone Nos. 4865 and 4869 Harrison

RECITALS ORATORIOS CONCERT**MARGUERITE VON SCHEBEN**

Dramatic Soprano

625 Orchestra Hall, Chicago, Ill.

Lambert MURPHY

TENOR

(St. Bartholomew's)

WALTER R. ANDERSON, Mgr.

5 W. 38th St., New York

ADKINS

BARITONE

Management: LOUDON G. CHARLTON

CARNegie HALL

Personal Address: 34 West 44th Street

VICTOR HARRIS

THE BEAUFORT

140 West 57th St.

Tel., 3683 Columbus

MICHALEK

Master School for Violinists.

BOHUMIL MICHALEK, Director.

The most rigid, searching investigation will result in a strong confirmation of the fact that our

Violin School is immeasurably superior to any similar institution in this country. Year book mailed

free. FINE ARTS BLDG., CHICAGO.

Metta K. LEGLER

ORATORIOS

CONCERTS

RECITALS

Chicago, Ill.

LUCILLE TEWKSBURY

SOPRANO

Auditorium Building

Chicago, Ill.

SWEET

Teacher of George Fergusson, Berlin; King Clark,

Paris; Dr. Carl Duffit, N. Y.; Geo. Dixon, Toronto;

Shannah Cummings, Katherine Bloodgood, Flor-

ence Mulford, Viola Gillette, Maude Berri, Jean-

nette Fernandez, Edith Miller.

Special Operatic Training (Including Action)

BENEDICT

CONTRALTO

Soloist, St. Bartholomew's Church

MANAGEMENT

WALTER R. ANDERSON

5 West 38th Street New York

Phone 349 Murray Hill

RICE

TENOR

Tour 1910-11

Has sung to millions of people

MANAGEMENT:

THE SAWYER MUSICAL BUREAU

281 West 88th St., New York City

OPERA SCHOOL OF NEW YORK

Grand Opera Roles and Stage Technique

In English, French, Italian, German

SIG. F. TANARA of Metropolitan Opera Co.

ITALIAN REPERTOIRE

ALBERT MILDENBERG, Artistic Director,

Full Equipped Stage for Pupils

HALL Violinist

Quinlan International Musical Agency

1 West 34th Street New York

THADDEUS RICH

CONCERTMEISTER

PHILADELPHIA ORCHESTRA

BACH

BARYTONE

The SAWYER MUSICAL BUREAU

1428 Broadway

WALTER KNODLE

ST. CLARE

MUSIC STUDIO

1523 Chestnut Street - Philadelphia, Pa.

LUTHER CONRADI

PIANO

2032 Chestnut Street - Philadelphia

ALDRICH PERLEY

DUNN

BARITONE TEACHER OF SINGING

1710 CHESTNUT STREET, PHILADELPHIA

VITTORIO CARPI

VOCAL TEACHER IN FOUR LANGUAGES

Florence, Via del Conti 7, P. 2 do

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director

Practical Training Courses for Teachers

Artistic Piano Playing

THE FAULTLESS SYSTEM

Booklets—Carnegie Hall—New York

VON STEIN

ACADEMY OF MUSIC

Incorp. Nov., 1907

HEINRICH VON STEIN, President

Fifteenth Street and Grand Avenue

LOS ANGELES, CAL.

ORMSBY

SOPRANO

For Dates and Terms Address

HAENSEL & JONES

1 East 42d Street, New York



The Oldest in America
The Best in the World.

CHICKERING & SONS,
ESTABLISHED 1823. BOSTON, MASS.

STERLING Pianos

High Standard of Construction
DERBY, CONN.

The EMERSON

1849—SHORT GRAND—1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: *Short but not too short.*

EMERSON PIANO CO. BOSTON CHICAGO

CHARLES W. CLARK Distinguished Baritone
Available April and May
MANAGEMENT:
REDPATH MUSICAL BUREAU
Cable Building, Chicago

OBERLIN Conservatory of Music
Ideal Environment, College
Advantages—Eight Hun-
dred Students Last Year.
CHARLES W. MORRISON, Director

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.
Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.
Elocution MUSIC Languages
Location ideal with respect to home comfort and luxur-
ious surroundings. The finest and most completely
equipped buildings devoted to music in America. Day
and resident students may enter at any time. Illus-
trated Catalogue FREE.
MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO.

KRANICH & BACH

PRODUCE PIANOS

OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:

233 to 245 East 23d Street NEW YORK

Try the Conover Piano
for accompaniment. Its
rich, sustained tone is
particularly adapted to
the needs of the singer.

Send for Catalog

The Cable Company.

Manufacturers

Chicago

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT
East 140th Street and Robbins Avenue NEW YORK

The
EVERETT
PIANO. One of the three
Great Pianos
of the World

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK CHICAGO

Owners of

THE EVERETT PIANO CO., Boston

M. ELFERT FLORIO Teacher of
Singing

Grand Opera Tenor Dramatic ("Scale" Milan)
MAESTRO OF THE REAL "VOCE POSTATA" (ITALIAN VOICE PLACEMENT), the foundation
of the whole ART IN SINGING without which "BEL CANTO" or correct singing is an impossi-
bility. VOCAL TRAINING FROM BEGINNING TO ARTISTIC PERFECTION. Professionals prepared
and coached in grand opera repertory in all modern languages according to the highest traditions
in the leading European opera houses and at the METROPOLITAN. Teacher of EGAMI, Tenor,
Royal Opera, St. Carlo, Naples; JOHN C. BLACK, Baritone, Royal Opera, Berlin; LILLA BRETOW,
Soprano, Opera House, Venice; V. SULLIVAN, Tenor; E. OROMONTE, Concert Baritone; ORISCA
WORDEN, Concert Soprano, and many other prominent artists.
Studios: 104 West 78th Street, New York. Cable Address: "FLORIEL," Phone, 7603 Schuyler

FRIDA WINDOLPH COLORATURA SOPRANO
Management: E. S. BROWN CON-
CERT DIRECTION, 42 W. 39th St.
New York

HARRIET FOSTER MEZZO-SOPRANO
CONTRALTO
Exclusive Management:
MARC LAGEN
434 Fifth Ave., N. Y. City

A. VIRGIL Virgil School of Music
45 East 22d St., New York
Winter Term Begins January 3d
SEND FOR PROSPECTUS

Grace Kerns.
SOPRANO
St. Bartholomew's Church, New York
Management: WALTER R. ANDERSON
5 West 38th Street

ALOIS TRNKA
CONCERT VIOLINIST AND INSTRUCTOR OF
THE SEVCIK METHOD
Graduate of Prague Conservatory under Prof. O.
Sevcik.
76 West 113th Street, New York
Phone, 205 Harlem

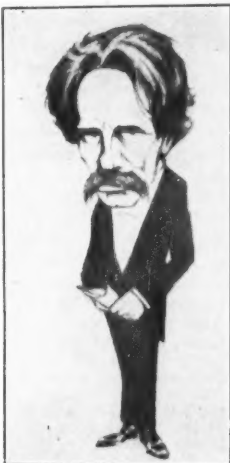
PAUL DUFALT
TENOR
CONCERTS AND ORATORIO
INSTRUCTION
Specialty, French Diction
339 West 23d Street
Phone, 2992 Chelsea

EDNA BLANCHE SHOWALTER
COLORATURA AND LYRIC
SOPRANO
With New York Symphony Orchestra in tour of
principal cities, January-February, 1911.
Under Exclusive Management, HARNSEL & JONES
One East 42d Street



JENNER ST. 21,
BERLIN, W., January 14, 1911.

One of the most talked of composers in Germany today—next to Richard Strauss and Max Reger—is Hans Pfitzner. One of his best known works is his opera, "Die Rose vom Liebesgarten," which has been performed on various stages in Germany with pronounced success. Hitherto Berlin would have naught of it, however; nor are there any present indications that the opera, as such, will be produced here for some time to come. Pfitzner lived in Berlin for a number of years, but he found so little recognition here that he finally turned his back on the city and betook himself to Munich, where he fared somewhat better. At present he is conductor of the Strassburg Orchestra.



CARICATURE OF LUDWIG WULLNER BY E. BURKART. Published by Breitkopf & Härtel. The caricatures of Busoni, Mottl and Burmeister that recently appeared in these columns are also by the same artist and same firm.

made by the music alone was a most favorable one. Pfitzner employs the Wagnerian methods, but a strong note of individuality runs through the entire score of the first act of the opera. Dramatic intensity, verve, broad melodic lines and masterly architectural skill are united here in a most praiseworthy whole. Judging from the success this fragment had, the opera itself would meet with a warm reception here. Why is the Berlin Royal Opera so slow about bringing out novelties?

The singers who participated in the performance were Helene Forti, soprano, of Prague; Maria Seret van Eyken, contralto, of Berlin; Johannes Sembach, tenor, of Dresden and Reimar Poppe, bass. The small tenor part had to be omitted because Willy Merkel, who was to have sung it, was prevented from appearing at the last moment; the part was so unimportant that the omission did not mar the performance as a whole, however. Helene Forti, from the Prague Opera, a pupil of Madame Emerich, with her magnificent voice and temperamental delivery made a splendid impression. Madame van Eyken, the well known concert singer and disciple of Frau Dr. Ypes-Speet, also gave a noble interpretation of her part.

The rest of the program was given up to Ferruccio Busoni's orchestra suite, "Turandot," which was first produced here some years ago under the composer's own leadership. Busoni in his score has caught to perfection the bizarre, Oriental spirit that pervades Gozzi's fairy tale on which the music is based. Thematically the suite is light in character, the composer having made an extensive use of march rhythms, although there is a very characteristic waltz in the third part. The music is orchestrated throughout in a masterly manner and may unquestionably

be reckoned among Busoni's best creative efforts. It met with a warm reception.

Jacques Dalcroze, the Swiss, who has of late years become so famous because of his remarkable reforms in the rhythmic field, gave a concert at the Hochschule with the Blüthner Orchestra on Tuesday evening, at which he had the assistance of his wife, an excellent singer and Robert Pollak, the violinist, of Geneva. The program consisted entirely of compositions by Dalcroze and was made up of a dance suite in four movements, two vocal numbers for soprano with orchestral accompaniment, entitled "La Chanson des regrets" and "Robin et Marion"; also an orchestral number called "Kirmess" and the second violin concerto in C minor, which, strange to say, Dalcroze dubs "Symphonic Poem for Orchestra and Violin." This violin concerto was the most important number on the program. Appealing in melodic invention, interesting rhythmically, clothed in a brilliant orchestral garb it held the attention of the listeners from the first to the last note and gave Pollak ample opportunity to shine as soloist, both in point of virtuosity and cantabile playing. He proved to be an admirable performer. The "Kirmess" is also a work full of individuality and color, although it lacks the rustic elements that should be present to justify the title. Jacques Dalcroze is above all things individual, as was revealed in the two vocal numbers, which were tastefully and effectively sung by Madame Dalcroze, who is also known as Nina Faliero. In the dance suite, too, are revealed many charming and piquant effects. As a whole it was a most interesting concert.

Gottlieb Noren's trio in D minor, op. 28, for violin, cello and piano, was performed in Bechstein Hall on Saturday evening by the Sevcik Quartet, of Prague, in the presence of the composer. Both in substance and in structure it is a composition full of interest, and its reading left little to be desired. It was warmly applauded and the composer was called out onto the platform. A Mozart quartet was the other chamber music number on the program. Between these two selections seven lieder, three by Schumann, two by Tschaiakowsky and two by Grieg, were sung by Theodore Byard, baritone, of London. Mr. Byard sang: German uncommonly well for an Englishman; in fact, he enunciated so distinctly and pronounced the words so correctly that one would scarcely have noticed that he was a foreigner. His voice is a high baritone, which has been thoroughly schooled, chiefly in Paris with Bouhy. His interpretations revealed both taste and intelligence as well as feeling. In Schumann's "Die Loewenbraut" he sang with a great deal of intensity. The young Englishman met with a very cordial reception.

On the same evening Arrigo Serato, the well known Italian violinist, gave a concert with the Philharmonic Orchestra in Beethoven Hall. The artist's nationality was not revealed by his program, which comprised Beilow's famous three German B's. Serato is above all things a temperamental player and his warm, sunny tone predetermines him for cantabile playing; he has, however, at the same time a highly developed technic and that he is a musician of superior merit was revealed not so much in the



BEST PHOTOGRAPH EVER TAKEN OF TSCHAIKOWSKY.

choice of his severely classical program as in the successful way in which he grappled with the musical problems of the Bach E major, the Beethoven and the Brahms concertos. The Italian acquitted himself of his difficult German task with eminent success; yet it is a question if

he is on the right track in trying to make of himself a strictly classical violinist; if there are any two concertos that are done to death in Berlin today, these are the Beethoven and Brahms. Whatever may be one's views as to the advisability of such a course in the case of a young Italian like Serato, everyone must admit that he played the three great works remarkably well. The external success of the concert was quite in keeping with the character of the program, for Beethoven Hall was full to the last seat and the genial young conductor was applauded to the echo. In Dr. Kunwald and the Philharmonic Orchestra the violinist had assistants worthy of his zeal.

Myrtle Elvyn was one of the participants in a big concert given for charity at the Reichstag on Sunday evening. She played the Chopin A flat ballad, Leschetizky's left hand arrangement of the sextet from "Lucia" and the Schulz-Evler "Blue Danube" waltz displaying in a brilliant light all her admirable qualities as a pianist and meeting with unqualified success. The other artists who took part were Franz von Vecsey, Florence MacLennan-Easton, the American soprano of the Royal Opera; Franz Egenieff, of the Comic Opera and Madame Salvatini-Gerard; also the Berlin Lehrer Gesangverein, under the leadership of Prof. Felix Schmidt. Francesco d'Andrade, the famous Portuguese baritone, was also down on the program, but he was prevented from singing by illness; Rudolph Berger, of the Royal Opera, the baritone of whom Oscar Saenger made a tenor, took his place. Egenieff, Berger and Madame Easton are all singers of distinction and their work met with warm approval. A large share of the honors of the evening were carried off by Franz von Vecsey, who gave beautiful renditions of Wilhelm's arrangement of the Chopin D flat nocturne and of Wieniawski's "Souvenir de Moscou," which Vecsey played instead of Paganini's "Witches' Dance," which was down on the program.

Albert Niemann, the veteran Wagnerian singer, tomorrow will celebrate his eightieth birthday. Niemann, who was the great hero of the Bayreuth Festival of 1876 and who created the part of Tannhäuser at the Paris premiere in 1861 is, in spite of his fourscore years, hale and hearty, and he seems good for at least another decade. His manner of taking leave of the stage was quite different from the usual run of things with operatic stars. One night, twenty-one years ago, after having sung with great success the part of Florestan in "Fidelio," he simply said to his friend and colleague Betz, while they were dressing behind the scenes, "Adieu, my dear Betz, we shall not see each other here again," and he kept his word; that was the last time he ever appeared on the stage of the Berlin Royal Opera. He was entreated from all sides to give a big farewell performance, but in vain. He preferred to retire while still in the full possession of his vocal powers rather than gradually go into decline in harness, as so many other famous operatic singers have done.

A big and legitimate success was scored by Maria Carerras in Blüthner Hall on January 11. This young Italian pianist has grown and matured during the last two years to an astonishing degree and she is today unquestionably one of the foremost women pianists in the world. There is now in the playing of Madame Carerras much of that brilliancy, transcendental virtuosity and unique uplift that was formerly missing. She has profited a great deal through association with her famous countryman, Busoni. I shall shortly have more to say about this interesting Italian.

On Thursday evening another Italian was heard in Beethoven Hall. This was Armida Senatra, a violinist, who appeared with the Philharmonic Orchestra under the leadership of Dr. Kunwald. The Bach and Brahms concertos, which the young lady chose to essay, do not suit her individuality, but in the Paganini concerto in the Wilhelmj arrangement she was more at home. Madame Senatra has a warm tone and a fiery temperament; her left hand technic is also very good. But her bowing is stiff, being almost entirely devoid of wrist movement, and for this reason passage work calling for quick, complicated strokes of the bow, did not come out with a clean tone production. Rhythmically, too, the violinist has yet much to learn. The difficult runs in tenths and the hard chord progressions she took, for instance, at a much slower tempo than simple passages, which put the whole thing out



ALBERT NIEMANN. The greatest of all Wagnerian tenors, who celebrated his eightieth birthday at Berlin on January 15.

of joint. However, the young lady has many estimable qualities and her warm blooded delivery seemed to please her audience mightily, for she was vociferously applauded.

Two young debutantes are worthy of mention because both, though not finished by any means, give promise of the future. The one was Ellen Byck, a young violinist, who has studied for several years past under Barmas at the Scharwenka Conservatory. My assistant informs me that she played with a firm, sure technic, with an excellent tone, good musicianship and with energetic expression. The other debutante, Käthe Heinemann, a pianist, who gave a recital in the Singakademie, should wait a couple of years before beginning her public career. She has undeniable talent, but neither her tone nor her touch is sufficiently developed to enable her to appear successfully as a concert pianist.

Tina Lerner is back in Berlin after a brief visit to England where she played with her usual extraordinary success, and on January 26 she will be heard in a recital in Beethoven Hall. In February the brilliant young Russian pianist will return to England to fill a number of engagements for which she is booked in London and in the larger province towns.

Hugo von Hoffmannthal, Richard Strauss' librettist, has arrived in Dresden to superintend the final rehearsals of the "Rosenkavalier." The tickets for the première of the much talked of opera are already completely sold out and the management announces that there will be more outsiders present than residents of Dresden; the critics of the Dresden daily papers requested permission to attend the last rehearsal, but this was refused by the management of the Royal Opera on the grounds that Richard Strauss himself did not approve of this. From various quarters in Germany come reports that those who have become acquainted with the music of the opera are not very enthusiastic over Strauss' manner of employing the Vienna waltz rhythms, and the composer is doubt wishes no more discussion of the novelty until it is properly presented in public. However, Fuerstner, the publisher of the work, at the instigation of Count Seebach, the Intendant of the Dresden Royal Opera, has expressed his willingness to place the libretto and piano arrangement of the score at the disposal of the Dresden critics one week before the première. The Dresden critics will be but a small contingent of the entire journalistic fraternity present at the première, for some 200 papers will be represented. Practically all of the Berlin critics will attend. It will be a musical event of international importance.

ARTHUR M. ABELL.

Elsa Rau a Busy Pianist.

Elsa Rau's success as a concert pianist is well known in Germany, her native country, where she has been repeatedly heard in all the principal music centers, as Berlin, Leipzig, Munich, Hamburg, Weimar, Götting, Darmstadt, Stettin, etc. It is impossible for her to extend her tours outside of Germany at present, because of the demands on her time made by her large class of advanced pupils, but she makes frequent appearances, nevertheless, both in Berlin, where she makes her headquarters, and in those other cities within easy reaching distance of the Prussian capital and is always a welcome guest.

LUDWIG HESS' BIOGRAPHY.

One of Manager M. H. Hanson's star attractions for next season will be Ludwig Hess, the celebrated German lieder and oratorio tenor, one of Germany's most successful concert singers. The following biography of Hess was written by Heinrich Breiding, the well known German music litterateur.

"Royal Court Singer Ludwig Hess, 'the leading concert singer of the present time,' as the Hannover'sche Courier styles him, was born on March 23, 1877. His father was the eminent scientist and university professor, Dr. E. Hess Ludwig, who was a very precocious child, commenced his

land, Belgium, France and Switzerland. Hess was called to Munich in the year 1906 to succeed Felix Mottl as conductor of the Concert Society, where he was awarded the golden medal for art and science, as well as the Order of the Red Eagle from the German Emperor for his artistic achievements. Hess scored a series of remarkable successes as a conductor, and his larger compositions, such as the opera 'Ariadne,' two choral works and many songs are all holding their own. Hess gathers laurels wherever he goes, his reputation preceding him, and triumph following in his footsteps. His phenomenal voice (a most powerful heroic tenor with the most delicate lyrical nuances) in its piano has reminded critics very frequently of Caruso. Its forte is more inclined, according to other critics, toward the resonant organs of Heinrich Vogel and Albert Niemann in their prime. Hess in his recitative and interpretative powers (and the whole German army of critics is unanimous on this point) can be compared only to Ludwig Wüllner.

"The celebrated German critic, Doctor Oswald Kuehn, writing in the Neue Musikzeitung, says of Hess that 'the impression made by his quite exceptionally artistic personality, his charm of temperament, a happy combination of musician and poet, is one of remarkable fascination. It is the same everywhere, "Hess comes, sings and conquers."

Augusta Cottlow and the Arthur Foote Quintet.

Augusta Cottlow relates a pleasing incident in connection with her recent appearance in Berlin with the Waldemar Meyer Quartet, when it presented for the first time in the German capital the Arthur Foote quintet, which received warm praise from the public and the press, both for the work itself and the able interpretation.

After the concert two German ladies introduced themselves to Miss Cottlow, requesting her address, saying in German: "Herr Professor Dr. S—— wishes to write to you, as he says he has not been so impressed with the playing of anyone in a long time. When listening to you he felt 'ganz begeistert' " (quite inspired). A few days later Miss Cottlow received a highly prized letter from the Herr professor, of which the following is a translation:

HONORED, GRACIOUS MISS:—

Will you permit a (to you unknown) man and wife who are genuine music lovers to write a few lines to express their thanks to you for bringing forward the Foote quintet, the piano part of which you played so ravishingly. The finished technic, the consideration for the other instruments, the grace and naturalness in demeanor and expression and freedom from all mannerisms gave great happiness to an elderly couple and awakened in them memories of Joachim.

I play the piano a little, enough to appreciate and enjoy your playing to its fullest extent.

We wish you continued strength and the greatest success, and may the purity in your playing and art, which you now possess, be with you until your old age.

It will give us pleasure to send you a slight token of our appreciation of your beautiful art.

Most respectfully yours,

PROF. M. C. P. S. AND WIFE.

The next day Miss Cottlow received a copy of one of Professor S——'s works, which she has added to her artistic treasures. Professor S—— is connected with the University of Berlin.



LUDWIG HESS.

musical career at the early age of five years, when he was initiated into the mysteries of piano and violin. He finished his college education in 1895, receiving his certificate, and was then enrolled as a student both at the Berlin University and Royal High School of Music at Berlin, where he continued his studies in piano, harmony and composition.

"The youth's exceptionally beautiful voice was first schooled by Professor Rudolf Otto and Ffrangcon Davies and was then brought to perfection in Milan by Maestro Melchiorre Vidal. Hess afterward lived in Berlin until 1906, in the dual capacity as composer and vocalist. His concert tours led him to all the German cities as well as to Austria-Hungary, Russia, Finland, Scandinavia, Hol-

LOUIS BACHNER
PIANIST AND TEACHER
BERLIN
Address: Wartburg Str. 27, Berlin, W.

Romeo **FRICK** Baritone
Concert Direction **LEONARD** for Germany
DANIEL MAYER for England
STUDIO: Guntzel St. 17, - - - Berlin W. Germany

VERNON SPENCER
HEILBRONNER ST. 16, PORTAL II.
BERLIN W.

ALEXANDER

HEINEMANN

The Great German Lieder, Ballad and Oratorio Singer

KGL. KAMMERSÄNGER

(Royal Court Singer)

First American Tour

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

(By arrangement with Concert Direction, Arthur Bernstein, Holzgraben 6, Hanover, Germany)

St. James Building, Broadway and 26th Street,

New York City



Emma Koch's Success as a Teacher.

In these days of virtuosity it is rare to find a woman who possesses the dual gifts for teaching and public playing in the high degree that Emma Koch, of Berlin, has them. Nothing but the excessive modesty of the artist herself has kept her name from becoming known all over the world, for as a pedagogue in the German capital during the last ten years she has achieved extraordinary and lasting success, and as a performer she has been hailed throughout Europe as a pianist of the first rank. Her Beethoven playing has been praised with special warmth by the critics, although they all write that as a brilliant Liszt interpreter she is equally successful. After her debut in Moscow at a symphony concert, the music correspondent of the Niederschlesische Allgemeine Zeitung wrote:

In Germany Frl. Koch has for years enjoyed the reputation of being one of the greatest woman pianists of our time. She has been praised especially as a Beethoven interpreter par excellence and such she brilliantly proved to be. Her masterly performance of the Liszt E flat concerto called forth storms of applause. Frl. Koch combines a sovereign technic with refined, artistic taste. Tchaikowsky's "Chanson triste," Liszt's F minor concert etude and Schubert's "Marche Militaire" she played equally well.

Appended are also excerpts from some Dutch criticisms:

We heard and admired Emma Koch in Saint-Saëns' brilliant G minor concerto, Chopin's B major nocturne and Liszt's "Don Juan" fantasy. At the very beginning of the concerto we felt that we had to do with a pianist of the first rank and at the conclusion we mentally placed a star after her name. Splendid touch, perfect technic and wealth of conception are hers.—Rotterdam Nieuwblad.

With her interpretation of Liszt's "Don Juan" fantasy, full of energetic mental force and virile strength, Frl. Koch delighted her audience to the point of enthusiasm. Then she played a nocturne with the real "Stimmung," with the right kind of a touch, so soft and delicate and poetic that we thoroughly felt the mood of the deepening twilight of a summer evening, felt the soft balmy air and scented sweet flowers, while the tones of Chopin's poetry vibrated through us.—Nieuwe Rotterdam Courant.

More Praise for Leila Hölterhoff.

The following brilliant press notice on Miss Hölterhoff appeared in the Coblenz Zeitung of January 5, after the artist's first appearance in that city:

The third symphony concert under the baton of Generalmusikdirektor Kes took place before a well filled house. The soloist of the evening was Leila S. Hölterhoff, who scored a great success. The program was opened with a splendid rendition of Beethoven's magnificent overture to Collin's tragedy, "Coriolan," and was greatly applauded. The soloist of the evening then followed, singing the bell aria from Leo Delibes' "Lakmé." Miss Hölterhoff showed herself to be an artist possessing an exquisite and well schooled voice. One tone succeeded another like a string of pearls, with bell-like purity, a "magic bell," which brought forth stormy applause from her audience. The voice of the artist is full and rich and is pure in all its registers, even in the most difficult passages.

The soloist, who later sang three songs by Hugo Wolf, which were "In dem Schatten meiner Locken," "Erfenied" and "Mausefallen-Sprüchlein," was applauded enthusiastically and called upon for an encore.

ADOLF MÜHLMANN

BERLIN, KANTSTRASSE 148

For twelve years Soloist at the Metropolitan Opera, gives strictly individual

SINGING LESSONS

Endorsements: MME. SCHUMANN-HEINK, GERALDINE FARRAR, DIPPEL, SCOTTI, ZAFRONOFF

FRITZ MASBACH

PIANIST and TEACHER
PIANO INSTRUCTION

BERLIN W. Uhland Str., 39

EDGAR**STILLMAN-KELLEY**

STEINWAY HALL, NEW YORK, N.Y.

E. POTTER FRISSELL**Leschetizky Method**

For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

GEORGE**FERGUSSON**

BARITONE

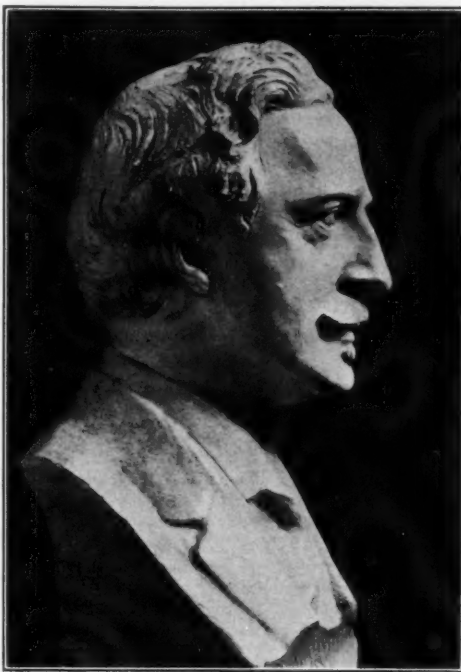
Vocal Instructor

AUGSBURGER ST. 64, BERLIN W., GERMANY

A New Bust of Richard Burmeister.

Among the distinguished persons who attended the Berlin concert given by Richard Burmeister recently with such brilliant success in the luxurious concert hall of the Hotel Esplanade, in Berlin, were the following:

Count and Countess Castellane, from Paris; Baron and Baroness von Köppen, Baron and Baroness Flockher, Madame Gomer, wife of the Argentine Ambassador; Baroness von Mutzenbecher, Baroness Worms-Todesco, Major von Schelling, Baroness von Rheinbaben, Countess zu Dohna, Her Excellency Mrs. Stemrich, Her Excellency Mrs. Brunner, Geheimrat von Siemens, Frau Dr. von



THIS BUST OF RICHARD BURMEISTER MADE RECENTLY BY THE FAMOUS BERLIN SCULPTOR, JOSEF LIMBURG.

Siemens, Herr von Gwinner, director of the German Bank, Herr von Mendelssohn, banker; Herr von Krumhaar, the painter, Geheimrat and Mrs. Kurlbaum, Frau Furstenberg, Consul and Mrs. Bley and many others.

Alberto Jonas in Cologne.

Alberto Jonas, the renowned pianist and pedagogue, whose frequent appearances during the season on the concert platforms of important German music centers have been mentioned in these columns, was heard with remarkable success in Cologne, when the following tributes were paid to his art:

The pianist, Alberto Jonas, from Berlin, showed specially in the B flat minor sonata by Chopin a remarkable technic, fine shadings of touch and an interpretation throughout intellectual. His playing was broad and big and his conception powerful and personal, all of which deserved the tremendous success which was given him.—Köln. Volkszeitung, October 31, 1910.

A most interesting acquaintance was made with the pianist, Alberto Jonas, from Berlin. The artist has considerable knowledge.

is a splendid musician and at the piano a captivating personality. One seldom hears the B flat minor sonata of Chopin played so convincingly as he played it.—Köln. Tageblatt, October 31, 1910.

MUSIC IN LIVERPOOL.

47 ARNOLD STREET,
LIVERPOOL, England, January 11, 1911.

The principal and in fact only event of any importance that has happened during the Christmas interregnum has been the production of Sir Edward Elgar's much talked of violin concerto, which took place on the afternoon of New Year's Eve in the presence of an audience that more than taxed the capacity of the Philharmonic Hall. Sir Edward himself conducted the Halle Orchestra, his friend, Dr. Richter, being for the nonce a passive listener. Kreisler, to whom the work is dedicated, entered upon what was evidently a labor of love, and the formidable passages left his hands with confidence and glow. Though opinions may differ as to the quality of this concerto, there can be no doubt that the magnitude of the design is of noble proportions; but the solo part is not to be approached except by a master player, and in this respect the conditions were ideal. The slow movement of course made many admirers, but a single hearing is not enough to enable one to get anything like a really truthful impression, and I shall await with much interest the version that is to be given here later by Zacharewitsch. Kreisler followed the Elgar work with Mendelssohn's concerto, the limpid beauty of which came to grateful ears, and the reading, I need hardly say, was of an extremely high order. In addition to accompanying the two concertos the orchestra was put through Bennett's "Naiades" overture, and the conductor's "Alassio" fantasia overture, both of which, especially the latter, were pleasurable experiences.

At the seventh concert of the Philharmonic Society we had a violinist new to these parts, in the person of René Chemet, who is an executant of undoubted capacity, and she produced a tone of singular purity and resonance, a result no doubt assisted by an obviously fine instrument. Her handling of the solo work of Bach's first concerto was in every way in accord with the best traditions, although some people are under the impression that no woman can interpret Bach satisfactorily. To a certain extent this may be true, but in the instance under notice an exception must surely be made. The lady's faculty was further instanced in her strong phrasing of the well known air on the G string, subsequently given as an "encore" after a very brilliant reading of Vieuxtemps' "Fantasia Appassionata." The vocal numbers were entrusted to Paul Schmides, a tenor hailing from Denmark, but he did not create much of an impression, although in reality there was not any very great fault to find. His best effort was during Schumann's lovely "Nussbaum," which had the advantage of Dr. Cowen's sympathetic piano accompaniment. Dr. Cowen also presided over the fn orchestra, which rendered, among other things, Debussy's extraordinarily fascinating "L'Après midi d'un Faune" and Richard Strauss' powerful tone poem, "Don Juan," which latter had been already preceded by Mozart's overture to the opera of the same name, though why these totally dissimilar examples should have been so closely associated on this occasion is one of those questions that perhaps need no reply. Humperdinck's overture to "Hänsel and Gretel" was also a welcome item and concluded a concert of rather uncommon variety and interest.

W. J. BOWDEN.

MAURICE**VERA KAPLUN****ARONSON**

Pianist-Pedagogue

Sole assistant of

LEOPOLD GODOWSKY

ARENBERG RING 9, TÜR 6, WIEN III., AUSTRIA

Concert-Pianiste

master pupil of

LEOPOLD GODOWSKY

ARENBERG RING 9, TÜR 6, WIEN III., AUSTRIA

ALBERTO JONAS

Jenaer Strasse 29, Berlin, W.

HOWARD WELLS

PIANIST AND TEACHER

Authorized Representative of

LESCHETIZKY

Berthlesgadenstr. 24 Berlin W., Germany

MORATTI

VOCAL INSTRUCTION

For four years the only assistant of the late G. B. LAMPERTI

Authorized representative of his method

BERLIN W. Prager Str., 11

LEILA S. HÖLTERHOFF

Concert Soprano

Touring Europe Season 1910-11

Exquisite renditions of the Wolf and Strauss songs, as well as the Brahms, gave unusual pleasure and were models of distinctive musical and interpretative execution—Münchener Post, Munich, Nov. 1, 1910.

Address: Regensburger St. 26

Berlin, W., Germany

**WERTHEIM****VOCAL TEACHER**

Konstanzer St. 5

(Near Kurfürstendamm)

BERLIN W., GERMANY

Telephon Wilmersdorf 4066



56 BLOOMSBURY ST., BEDFORD SQUARE, W. C. 1.
LONDON, England, January 21, 1911.

The first week in the résumé of the London musical season has been one of much interest. Monday evening, January 16, the London Symphony Orchestra gave its fifth concert of the year with Professor Müller-Reuter as conductor and Elena Gerhardt as soloist. This was Professor Müller-Reuter's professional entrée to London, and he proved his thorough musicianship and orchestral command in a program constructed of the following numbers: Overture, "Benvenuto Cellini," by Berlioz; the "Eroica" symphony, by Beethoven; Frederick Delius' nocturne, entitled "Paris," and Strauss' "Till Eulenspiegel." Most worthy of comment was Professor Müller-Reuter's reading of the Beethoven "Eroica." Essentially Beethoven in mood and manner of conception, not too classic, but not too far divergent from the classic in thought, Professor Müller-Reuter's interpretation was a clean cut delineation of theme and counter theme, well knit in its ensemble, and delivered with a strongly marked rhythmical sense and well built up and impressive climaxes. Some interesting vocal numbers were sung by Elena Gerhardt, who was in excellent form. Nourmahal's song from Weber's "Lalla Rookh," which had been orchestrated by Professor Müller-Reuter, received its first performance with orchestra on this occasion; a second number with orchestra was "Il mio bel foco," by Benedetto Marcello. A group of Wolf lieder, including "Gesang Weyla's," "Nimmersatte Liebe," "Du mit einen Fädchen" and "Der Freund," with Professor Müller-Reuter as accompanist at the piano, completed Miss Gerhardt's program, which was in its entirety delivered with all the singer's accustomed fervor and charm of vocal tone. She received a veritable ovation from her audience.

Frederick Delius' nocturne, "Paris," or "The Song of a Great City," is a work ultra-modern in character, after the younger French school of musical "impressionists." On hearing the composition one immediately recalled to mind Monet's wonderful picture of Paris, with the Notre Dame Cathedral and Montmartre outlined with all the mystical charm of the "impressionistic" school in painting. Unfortunately the mood of the Delius tone picture does not contain the subtlety of character one finds in the Monet painting, though comparison may seem futile. It fails to merge with a like exquisite mode its scheme of harmony and color, its imagery of shadow and substance. There are too many strident tonal clashings, seemingly meaningless, out of the picture, so to say, and destructive of that veil of delicacy that is the *raison d'être* of true

impressionism, whether in the art of painting or in the art of music. The composition begins with a "deep hum" (double bassoon and bass clarinet, etc.). That is very effective as far as it goes, but it suggests, not Paris alone, but any great city, for they all have their "deep hum," which is very much alike, whether it be emitted by Paris, London, the metropolis of the "Wild and Woolly West," or Paris' imitation sister city over on the Atlantic seaboard. In truth, "Broadway by Night" would be a very good title for the composition, and then the meaningless clashings might pass for the clanging Broadway trolley cars, in their half minute schedule up and down that thoroughfare. After the "hum" there is the "Romance" episode, which is as far as the program annotator drifted in his analysis, the balance of the changing tempos and various other devices being left to the imagination of the listener. Perhaps he is wise in his generation; perhaps he became engulfed in the romance. However, though this composition by Delius may lack precise geographical locality, barring its title, it is an esthetic and interesting work. Tremendously difficult from every technical point of view is the attempt to catch the musical monograph of such a dumb living thing as a "great city," and to particularize and differentiate that approaches the impossible, at least at the present stage of musical art's advancement. And as to the musical expression of the psychology of any one city, that is even more evasive in its evanescent complexity.

There was produced in Queen's Hall, January 17, a new work by Franco Leoni, entitled "Golgotha," a new "sacred work," with the "words from the text of the New Testament." If music has its own inanimate and diversified character, and may also be constructed to illustrate, amplify and transcend a given text, which all educated musicians freely admit to be so, and the recognition of which basic principle has promoted the rapid advancement of musical art within the last hundred and fifty years, then, granting that, music of the "Golgotha" "sacred cantata" type has no claim to serious attention. But for the fact that the productions of such works are the milestones retarding a nation's musical progress, and that from that point of view alone they should be rigorously condemned, no attention whatever would be paid to them in this department. If, then, music may and should at least harmonize in mood with the text with which it is united, that of "Golgotha" is an affront to this principle in every bar of its score. Thematically the work is trivial, mellifluous, and might easily have been written for some light, joyous, pastoral play. The orchestration is clever, that is, what might be called clever in light opera employment. But it does not suffice the artistic sense of the fitness of things that the bassoon and bass clarinet repeatedly intone the deepest notes of their lowest registers for the expression of the sorrowful, or the pathetic. Something of greater harmonic substance and finer musical texture is needed, especially in a text of so significant a meaning. Naturally much depends on the composer's perception of the story of Christ, or the episodes utilized in the framing of his sacred cantata. One would like to know what philosophic and ethical viewpoints Mr. Leoni takes of the matter he has set to music. What does "Golgotha" really signify to him? Was he intentionally burlesquing it? To a Christian with even but a partial comprehension of the meaning of the Christian ideal and the leading figure in the "great drama," such a musical setting must seem the veriest mockery. Even if one divest

the Christ figure of all divinity and refuse to believe in the Christian ideal or philosophy, there still remains the great historic character deserving of at least respectful musical treatment, free from the borderland of trumpery. But there is no accounting for the queer contortions of the musical mentality. And why prohibit "Salome," which is in a much greater degree less a Biblical affront than "Golgotha"? Is it because the public is really musically illiterate—auricularly illiterate? It must be so, otherwise so unpalatably a vulgar musical performance as "Golgotha" would never be permitted a hearing.

Surely the text of "O my Father, if this cup may not pass away," etc., does not call for a vapid hymn tune, nor "Behold, the hour is at hand," for a light, airy, rather pretty tune. And it would be difficult to find in all serious musical literature a greater travesty on a serious context than the solo for tenor (all the Christ music is for tenor) to the text, "My Kingdom is not of this world," unless it is the polka dance music written for "And they stripped Him and put on Him a scarlet robe!" If in the latter the composer meant to express derision, he could have found many better examples in compositions dating back many years.

Constructively (musically) there is nothing in the harmonic scheme to warrant any notice, except that the composer's favorite modulation is an abrupt change from the tonic chord to the major and minor third above. This particular form of modulation graces nearly every page of the score, at least every other page. And the composer has dispensed with all key signature, a precaution entirely superfluous, as the triteness of the modulations absolve themselves from any need of special "help." The adjustment of the text to proper musical accent, or vice versa, is another conspicuous fault in a very faulty work.

Arthur Nikisch has written the following commendatory note on the piano concerto by Arthur Hinton, which was played by Katharine Goodson in Queen's Hall last May under Professor Nikisch's direction: "The piano concerto by Arthur Hinton is significant as being an enrichment to the piano literature for which we must be grateful. It is full of imagination in the invention, the musical development is excellent, and it is splendidly orchestrated. Since, besides this, it is highly effective and grateful for the virtuoso, I am convinced that pianists will have delight in taking this piece into their repertoires."

Two interesting novelties were heard at the Leeds Philharmonic concert, given in Queen's Hall, January 13, in conjunction with the London Symphony Orchestra, conducted by Wassili Safonoff. Both were the choral works of a very talented English woman, Margaret Meredith, and were written to words by Owen Seaman, one a "Requiem on the Death of Queen Victoria," and the other an "In Memoriam of King Edward VII." Mrs. Meredith possesses the gift of melodic invention, which is enhanced to a striking degree by a great refinement of musical thought and idea. In her setting of the "In Memoriam" this was fully demonstrated, perhaps to a greater degree than in the "Requiem." Both works were performed in the autumn at Harrogate, where they were also enthusiastically received. Wassili Safonoff, who conducted their performance at Queen's Hall, spoke in the highest terms of Mrs. Meredith's talent and capabilities as a composer. From the press, which was unanimous in its praise, some few excerpts follow. Said the Evening Post: "Both works are designed on broad and uninvolved lines marked by

Ida KOPETSCHNY Soprano
Available for Concerts—Oratorio
STUDIOS: 6 Pitt Street Kensington, W.
Miss PALGRAVE TURNER
DRAMATIC CONTRALTO AMERICAN CONCERTS
Recently on tour with Lisa Lehmann
40 Drayton Court, Drayton Gardens, S. W. London, Eng.
Tel., 1973 Western

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S PREMIER AGENCY

LILLA ORMOND
MEZZO SOPRANO

Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, New York

MR. WILLIAM SHAKESPEARE'S
Address in England is Mansfield Lodge, 15 Hamilton Terrace, St. John's Wood, London, N. W.

MRS. C. MILLIGAN FOX
IRISH FOLK SONG LECTURER AND COMPOSER
AVAILABLE IN AMERICA SEASON 1910-11
The Pond Lyceum Bureau, Metropolitan Building,
23rd Street and 4th Avenue, New York City, N. Y.

Established 1890

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

THE
DELLE SEDIE
SCHOOL of SINGING, Ltd.
12 Hill Road, St. John's Wood, London
For Terms, Address SECRETARY

ADELE ROSENTHAL 2 Gordon Place LONDON, W. C.
HAROLD BAUER writes: "She has my warm recommendation both as Teacher and Performer."

HERMANN KLEIN

VOCAL STUDIOS

Bechstein Hall, London, W.

dignity of thought and sincerity of purpose. The manner of "In Memoriam" has greater variety and shows considerable feeling for dramatic effect." The Referee: "Both works are permeated by a deep earnestness and a spiritual purity which move the listener. Mrs. Meredith is now fairly well known in the musical world as a composer of high aims and artistic perception, and so few English women have attacked the larger forms of music that Mrs. Meredith's works merit special consideration."

An interesting recital was given by Hélène Martini, a pupil of George Fergusson, of Berlin, in Beethoven Hall, January 17. Madame Martini's program covered a wide range of selection and her interpretations were marked by much distinction and innate refinement of style. Especially effective was she in Gluck's "Spiegel Amate"; "Rose Chérie," from Gratz's "Zémire et Azor"; "L'Amour de Moi" (fifteenth century); "Love Me or Not" (old English), and George Monroe's "My Lovely Celia."

Fritz Kreisler was heard in an orchestral concert in Queen's Hall, January 16, with the Queen's Hall Orchestra, under the conductorship of Sir Edward Elgar. The latter's violin concerto was again heard, as was also the Beethoven concerto, and the Saint-Saëns "Rondo Capriccioso." Kreisler was in excellent form and gave his accustomed finished interpretations.

The Queen's Hall Orchestra will resume its regular Saturday afternoon concerts in Queen's Hall today. The concert will be conducted by Sir Henry J. Wood, and this occasion will be the conductor's first appearance at the Saturday afternoon concerts since he received the honor of knighthood. The program of this first concert of the spring series offers an interesting contrast of styles. The first number is Alfred Bruneau's orchestral suite, "L'Attaque du Moulin," which is based on his opera of the same title, which latter work it will be remembered was first heard in this country at Covent Garden in 1894. The suite for orchestra was one of the popular successes of the Queen's Hall Promenade Concerts last autumn. The program also includes Sir Edward Elgar's symphony in A flat, which has not been heard at the symphony concerts since the season of 1909. The soloist will be Jacques Thibaud.

As in many notices which have appeared in the press about Ernest Schelling it has been stated that he is the

most talented pupil of Paderewski, it is perhaps well to state more fully that Mr. Schelling is the only pupil Mr. Paderewski has ever had who has studied with him consecutively for a period of years, and the only one acknowledged by Mr. Paderewski as his pupil.

EVELYN KAESMANN.

Paul Draper, Tenor.

MUNICH, January 15, 1911.
Paul Draper was born in New York on November 29, 1886. He is the son of Dr. and Mrs. Wil-



PAUL DRAPER.

liam H. Draper, and grandson of Charles A. Dana. From his earliest childhood he was surrounded by a musical atmosphere. Dr. and Mrs. Draper have always been

prominently associated with every new movement in New York musical life, and probably no other New York household has entertained so many of the greatest musical stars, among them Paderewski, Seidl, Wilhelmj, Busoni and many others.

The young man began his musical studies at Harvard College, coming later to Munich, where he studied in the Royal Academy under that splendid musician, Prof. August Schmid-Lindner. His only idea was to become a concert pianist, but after two years of hard study he was so unfortunate as to be attacked by inflammation of the nerves of the hand. In the hope of overcoming the disease Mr. Draper returned to America and rested for a year. He then returned to Europe and joined the Leschetizsky circle in Vienna, but after another year of earnest work the disease returned with increased force, and he was obliged to abandon pianistic work definitely. Unwilling, however, to give up a musical career, he fell back on his voice. He was the fortunate possessor of a tenor voice of very pleasing quality, and had always sung as an amateur. Going to that home of vocal art, Florence, Italy, he placed himself under the direction of the well known Maestro Isadore Braggiotti, and devoted two years to serious work.

It was a daring thing for so young a singer to select Schubert's "Winterreise" cycle, that hardest test of an artist's knowledge of singing and interpretation, for his debut, but the excellent way in which he acquitted himself justified the selection. Mr. Draper sang the whole cycle—it lasts an hour and a half—without the book, something that, as far as is known, no native German singer has ever done. He was fortunate in having that splendid musician, Professor Schmid-Lindner, his former teacher, as accompanist.

Following his very successful Munich debut Mr. Draper will sing "Die Winterreise" in Hamburg, Dresden and Vienna, returning thereafter to Florence, where he will continue his studies. Mr. Draper's handling of the voice is excellent, his mezza voce being particularly good, and he lays special stress upon interpretation. He has learned a great deal in the comparatively short time of his study, and is sure to develop into a concert singer of the first magnitude with further work on the same lines. It is to be hoped that he will be heard in America in the not distant future.

H. O. OSOON.

Debussy's "L'Enfant Prodigue" was sung at Magdeburg very recently.

SOME RECENT PRESS COMMENTS ON THE SUCCESS OF

CAROLINA WHITE, Soprano

WITH THE PHILADELPHIA-CHICAGO OPERA CO.

PHILADELPHIA RECORD.

Carolina White, as Minnie, won her second Philadelphia triumph. Her appearance in "Aida" last Friday night, in the title role, showed plainly that she is an addition to the stars of this country, whose services will be highly appreciated. Her singing and acting of Minnie verified the first impression of her. Her voice is one of rare sweetness and resonance and unusual range. She sings the difficult role of Minnie in a manner that must command the highest praise. Sopranos are rare who can sing down to B flat with tones as full and sweet as those of the high register. Her acting, too, is superior to that of the general run of prima donne. The tragic intensity of the second act found her at her best. Her acting in the first act, so full of girlishness and simplicity, gave no hint of the dramatic heights to be revealed in the poker game and the scene which leads up to it, as well as in the finale. She was the very personification of the part as conceived by Belasco. Miss White's ability to act so superbly as well as sing entrancingly only makes stronger the desirability of giving such a work in English.

EVENING POST, CHICAGO.

Madame White has added her name to those who count, the kind you can bank on not merely as an artist, but as a woman with the grit that we like to think is peculiarly American, for, though the audience knew nothing about it, she was nearly used up with the strain, and only what we call "sand" carried her through. The second act was hers, vocally and dramatically, a doing of the thing that had the feeling of life, straight from the heart. The frontier costume she had to wear could not dull the charm of her personality, that something which is given to the few, to absorb themselves in what they do until it becomes the thing itself, without which voice, beauty, training, all count for naught. The "poker game," as they played it under the yellow light of the one lamp, was a thing that gripped you fast, and the people just held their feelings in till the curtain fell, then they let loose.

CHICAGO RECORD-HERALD.

MISS WHITE TRIUMPHS.
The singers who were of most importance to the unfolding of Mr. Puccini's inspirations were those who were mentioned at the beginning of this review. Carolina White by her interpretation of the part of Minnie made fixed and secure the hopes and the expectations which had been aroused by her work in the earlier portion of the season. She was suffering from a cold, but this embarrassment was scarcely to be observed, and it did not prevent the young artist from achieving a real triumph of action as well as song.

The physical attractions of Miss White lent much charm to her impersonation of the picturesque maiden who kept the Polka Saloon in the Sierras; but the charm of the artist's reading of her part, the grace with which she played it, the beauty of her singing, were of larger fascination. It will be possible, in reviewing later interpretations of Puccini's work, to dwell upon many subtle excellences of Miss White's performance. It is sufficient now to testify to its complete and unequivocal success.

PHILADELPHIA NORTH AMERICAN.

Let it not be forgotten, moreover, that Miss White can sing, with sterling art, was entirely adequate to the difficulties of this long and arduous role. This singer is a genuine "find," one of the most promising in her metier of any of the recent discoveries of the operatic stage.



CAROLINA WHITE AS SANTUZZA.

In which role she appeared in Philadelphia on Monday evening, January 30, with enormous success.

CHICAGO TRIBUNE.

MAKE MISS WHITE STAR.

After the second act came the demonstration. It endured for ten curtain calls. One of these, by some mistake on the part of her French and Italian colleagues, Miss White was permitted to take alone. The tremendous burst of applause which greeted her during the few moments when she was receiving the public's expressions of appreciation without assistance, left no doubt as to the source and inspiration of most of the enthusiasm. Miss White became a star in that moment, and the public, fully conscious of this fact, delighted to heap praise upon her.

CHICAGO INTER OCEAN.

CAROLINA WHITE SCORES TRIUMPH.

This is the bare skeleton of the music drama. Puccini has caught the spirit of its puppets most cleverly; in so far as music can suggest anything definite, this score suggests the untamed verve and rough melodrama of the theme. Naturally he could not put Mexican saddles, spurs, plug tobacco or "stud" poker into fitting tonal jargon. But the essence of the dramatic values, he has approximated well; it is the play of primitive passions, and while the Puccini score might be as accurate a translation of stone-age emotions, it is distinctly in keeping.

The honors of the occasion went fittingly to Carolina White, in the role of Minnie, and to Amadeo Bassi, the Johnson of the evening. This comparatively unknown singer has won for herself a high place among the members of the company for her exquisite use of a beautiful voice, and her creation of the role is a fitting climax to her labors of the season. She makes a strong bid for recognition as an actress also. Her Minnie of the first act was a winsome girl (within the rather curious limits prescribed by the librettist and the composer). Her singing of the love music of the second act, and her range of pantomime in the quick change from happy confidence in her lover to doubt of him, under the words of the sheriff, to conviction and to a striking, veracious burst of rage at the man who had deceived her; her impersonation of the soul-searing woman who gambles for the life of a being dear to her, was of tragic intensity, and the wild abandon of her joy at the victory was spontaneous. Carolina White is one of the great singing actresses.

PHILADELPHIA PRESS.

However, if there was a sense of the drama being still in the balance, so far as real, genuine delight in it goes, this view was held by those present despite the fact that Miss White, as Minnie, vitalized everything that the drama demands of her as a singer and actress, and she not only declaimed the screaming recitative with fine effect, but in such meager lyrical numbers as the grudging composer has allotted to Minnie, few and far between, the singer was most captivating. Miss White's splendid Aida on Friday evening gave an earnest of what she might do with the role of "The Girl" last night. Her physical charms, a rare beauty of face and figure, added to one of the loveliest and unspoiled sopranos heard here in years, deliciously fresh and unwarmed and unmannered, with the vibrancy of youth in every tone and marked by musicianly knowledge and artistry in every phrase, made her assumption of the role exceedingly gratifying and her unquestioned success, a repetition of her appearances in the West, was evident from her first explosive entrance to her exit, the applause at the close of the second act after her great card scene being particularly spontaneous and cordial.

The fact is Miss White is an American girl, and has gotten at the heart of "The Girl," since whatever may be the innards of the text or the musical setting, she knows what the melodrama means nationally, and at the same time, her training having been wholly Italian, she quite understands that she is singing in an Italian music drama, written by an Italian who is the culmination of a long line of operatic composers, to most of whom the discussion raised by Puccini's opera would seem to be foolishness itself. At the same time her knowledge of America and of Italian music might not make her "Girl" the vital thing it is, were it not that Miss White is a distinct personality, and she invests her interpretation with an interest which grows on one the evening through. If there be a fault in it it is that she over-sensitizes the girlishness of the girl and so loses at times the more robust note that will undoubtedly come with maturity and greater vocal and dramatic experience.

ROME AND THE EXPOSITION IN 1911.

ALL ABOUT MUSIC.

Rome, January 6, 1911.

The musical program for the eight or ten months the exposition will last is being worked out in such a way as to produce the most interesting results possible. The Teatro Argentina soon begins its work of transformation to give the "Coronation of Poppea" by Monteverde, the first melodramatic composer. The reproduction of the Teatro Grimani, of Venice, and the orchestra in the costume of the time, playing the instruments of that epoch, will allow this exhumation to be as near the epoch as possible or at least give us the illusion of the time as nearly as can be done now. At any rate all care is being taken to have things historically correct. This exposition is to be one of the most interesting and at the same time original that has ever been held. All the fine arts are to have their special pavilions and music is to have the lion's share. Festival Hall will not be the only place on the grounds where music will be given and illustrated talks regarding the tonal art by some of the best known lecturers will take place during the whole period of the exposition.

All the large orchestras of the world with their leaders have been invited to participate, and it is to be hoped that America, too, will send a representative body.

While awaiting the opening of the exposition which is fixed for April 2, the Corea or Augusteo continues to give very interesting concerts.

Michael Balling, one of our favorite leaders here, directed his last concert last night, January 5, with a repetition of Sunday's program as follows:

Overture, Flying Dutchman.....	Wagner
Thus Spoke Zarathustra.....	Strauss
Choral Fantasia.....	Beethoven
Te Deum.....	Bruckner
Soli, Chorus, Orchestra.	

The first two pieces were loudly applauded, although the criticisms are rather adverse to Strauss but they recognize in him, notwithstanding, the king of all harmonizers. Adriano Ariani played the piano part beautifully in the

Beethoven work, but there was not enough of it. The chorus was inadequate. The "Te Deum" is a powerful composition which the chorus sang with great energy and good shading, sustaining the screechy tessitura admirably. The soloists were weak.

The picture on this page represents a small part of the Augusteo on an evening when the concert was under the patronage of their Majesties. They can be seen sitting in the center of their box. This concert was under their patronage.

Count San Martino, president of the executive committee of the exposition, now is in Paris making the final arrangements for the representation of French fine arts and French music. The French artists had entered some objection to exposing their works at the French pavilion, being afraid that they would not be safeguarded against fire if the buildings were to be wood and plaster structures, but the Count, with his insight into all things and his persuasive assurance, removed all doubts from the artists' minds, assuring them that there was no question of wood and plaster, but only of solid iron and stone. He has also calmed the belligerent French composers, persuading them to give their music during the exposition and even allowing a hearing of some new works.

Archeologically, historically, artistically, musically, this exposition of Rome will be without exception unique in its way for the interest it ought to, and no doubt will, awaken the world over. Thousands of people already have decided to change their plans for the summer and come to Rome, where all roads lead to.

The buildings on the exposition grounds are going up and are really artistic. How could it be otherwise in Rome? Beautiful restaurants will be scattered all over the grounds, and even in Piazza Colonna, the very center of Rome, a big building, all colonnades, is being erected, and is intended for a grand restaurant. The Victor Emanuel

monument will be finished by June next. The committee has absorbed the Teatro Adriano also and will probably give drama there, as the Costanzi is exclusively reserved for lyric performances. The first period under Mancinelli will be inaugurated on March 2 with "William Tell," with Battistini as Tell.

After January 15 there will be a halt in the concerts at the Augusteo.

MUSICAL STOCKHOLM.

Stockholm, January 12, 1911.

At the subscription performance, December 28, the role of Lenski in "Eugen Onegin" was done by Arvid Odmann, who, in spite of his age (he is sixty), sang and acted convincingly. Mr. Odmann, whose portrait was reproduced in THE MUSICAL COURIER last year, has suffered much from the grippe this autumn, otherwise he would have appeared several times ere now at the Opera.

On New Year's day "The Flying Dutchman" had its local première at the Opera. Miss Larsen, who essayed the role of Senta for the first time, gave a very good account of herself, her voice sounding more fresh and youthful than ever before. Jarnefeldt conducted splendidly.

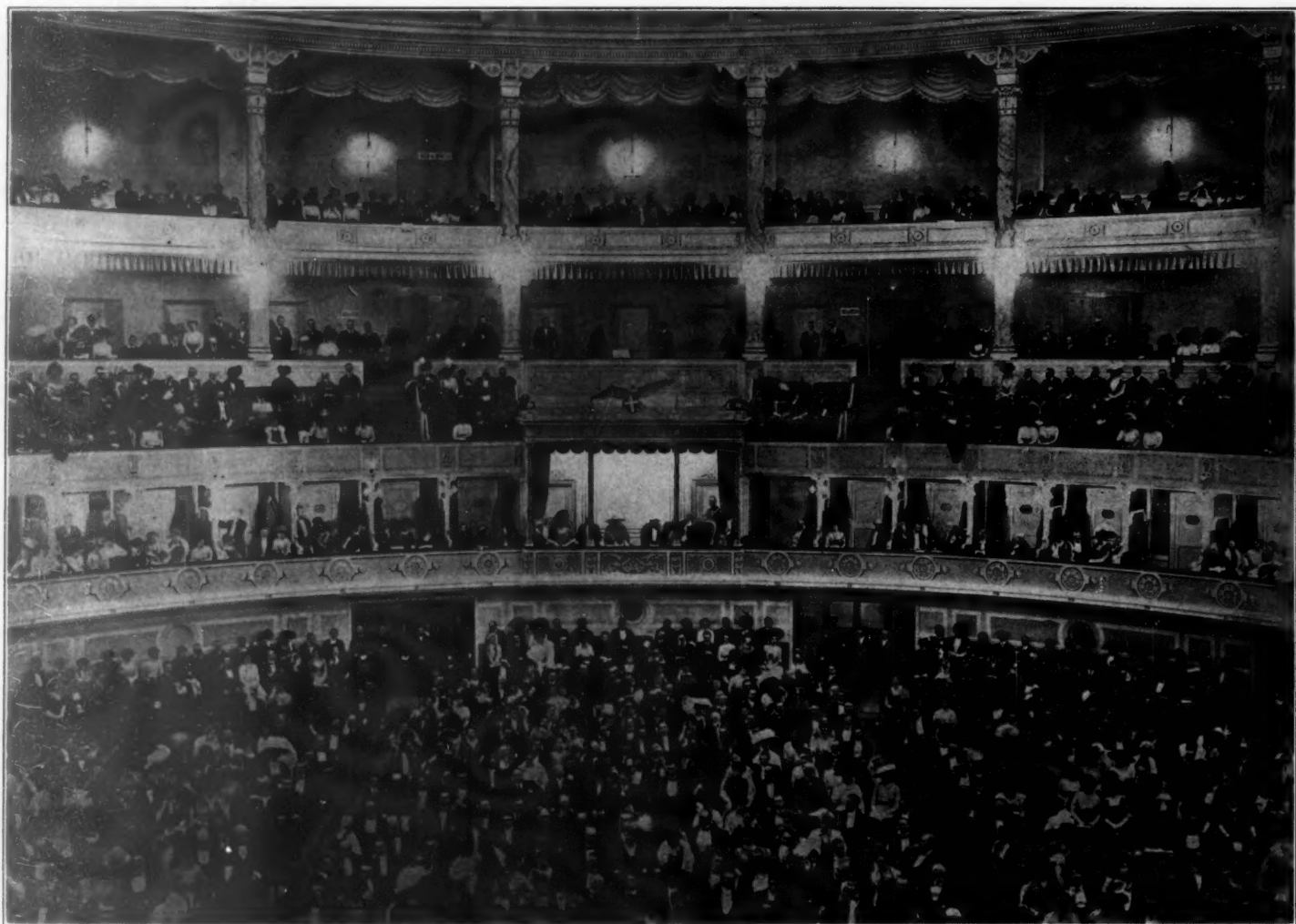
This week we had "Tosca" and "Susannen's Geheimniss," the last named together with "La fête chez Thérèse," by Catulle Mendès, music by Reynaldo Hahn. In "Tosca" the cast included Mrs. Oscar, Mr. Forsell (Scarpia) and Mr. Kirchner (Cavaradossi), who all sang in Swedish. Under Conductor Tullio Voghera the artists and the orchestra gave the large audience a delightful treat.

The Wolf-Ferrari and Reynaldo Hahn operas also were appreciated by the press and the public. Signor Voghera conducted with his customary Italian fervor.

"Le Mariage de Télémaque," "Prophète" and the entire "Nibelungen Ring" will be the next programs at the Opera.

A certain tenor who was to do Lohengrin here sang dreadfully out of tune at one of the rehearsals. When he was corrected by the conductor, the singer answered, to the astonishment of all: "I did not think it was necessary to sing in tune at Stockholm." This bright remark led to the gentleman's quick departure for his own country, where he will have time to think matters over before he sings at some other opera house.

L. UPLING.



THE AUGUSTEO IN ROME.

VOICE and VOCALISM

New Book on the Voice by C. P. H. MILLS
Order at University School of Music Lincoln, Neb.

CARL DEIS

VOICE PRODUCTION INTERPRETATION
251 West End Ave., near 72d St., New York Tel., 5238 Columbus

Henrietta MICHELSON PIANIST

Management: E. KUESTER, 25 West 42d Street

PELTON JONES

Harpichord and Pianoforte Recitals
Instruction
2 West 92d Street, New York Phone 3647 Riverside

HUGO RIESENFELD

SOLO VIOLINIST
Concertmaster, Manhattan Opera House
ADVANCED PUPILS ACCEPTED
161 WEST 93d STREET Phone, 2790 Riverside

Mme. de RIGAUD VOCAL ART

Teacher of Frieda Langendorff, Metropolitan and Berlin Operas;
Christian Hansen, Boston Opera; Elmano Francis, Mme. Sherry
Opera Co., New York; Fanny Ferguson, Savage Opera; Mme. Santa
Morelli, Grand Italian Opera Co.; Olive Scholey, Mabel Leggett,
Clementine Tetedoux and many others in concert.
THE LINLAUGH, Broadway, near 100th Street, New York

Josephine McCULLOH

DRAMATIC SOPRANO
MANAGEMENT:
ANTONIA SAWYER, 251 West 88th Street, New York

Mme. RAPPOLO

PRIMA DONNA SOPRANO
METROPOLITAN OPERA HOUSE
Direction: MARC LAGEN, 434 Fifth Ave., New York

BAERNSTEIN-REGNEAS

TEACHER OF SINGING
New York: 336 West 58th Street,
Tel. Columbus 6593
Philadelphia Studio: 202 Fuller Building

"The perfection of Quartet playing."—London Daily Mail.
The World's Greatest Chamber Music Organization, the

**FLONZALEY QUARTET**

In America Beginning November 14, 1910
First New York Concert December 6
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

George HAMLIN**CONNELL**

Dististinguished American Tenor
Permanent Address:
5828 Woodlawn Avenue, Chicago

BONCI THE GREATEST LIVING TENOR SAYS:

"I have been watching for four seasons with great interest the work of Mme. VALERI'S pupils and can positively affirm that Mme. VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless."

Signed, ALESSANDRO BONCI
SIGNORA VALERI'S STUDIOS: 345 West 58th Street New York

ALFRED G. ROBYN

COMPOSER, PIANIST, ORGANIST
COACHING AND INTERPRETATION

WILL OPEN HIS STUDIO IN NEW YORK
Address temporarily, Care MUSICAL COURIER.

KATHLEEN PARLOW

THE CELEBRATED CANADIAN VIOLINIST

First American Tour, Commencing December, 1910

SOLE AGENT: Concert Direction DANIEL MAYER, London

American Manager, Mrs. ANTONIA SAWYER, 1425 Broadway

New York

McLELLAN

Teacher of Singers
Albion Bldg., 33 West 47th Street, New York
Phone: 5940 Columbia

ELLA BACHUS-BEHR

Pianist, Teacher, Vocal Coach, Accompanist

Reference: Louise Homer, Frederic Martin

Address: 69 West 88th Street, New York.

MARIE KERN-MULLEN

MEZZO CONTRALTO

CONCERTS ORATORIO RECITALS

Management, THE SAWYER MUSICAL BUREAU

251 West 88th Street New York

ARTHUR SCHEFFER ORCHESTRAS CONDUCTORS ADDRESS:
VIOLINIST SOLOISTS Musical Courier
Concert and Oratorio

**ZIEGLER INSTITUTE**

For Normal Singing

Metropolitan Opera House, 1425 Broadway, New York

MME. ANNA E. ZIEGLER, Director.

Students receive free instruction in harmony, sight

singing, the languages, physical training, stage deport-

ment, etc. Special agency for placing graduates free

of charge. Students received daily.

E. KINNEY Voice Specialist

257 West 86th Street
Tel., 6910 River

HAROLD OSBORN SMITH

TOURING WITH BONCI SEASON 1910-1911

BLOOMFIELD ZEISLER

ADDRESS:
5749 Woodlawn Avenue, Chicago

STEINWAY PIANO

FRANCES ALDA Prima Donna Soprano

Metropolitan Opera House NEW YORK

Management: 868 Carnegie Hall, New York

LOUDON CHARLTON

GERVILLE-REACHE

PRIMA DONNA CONTRALTO

Manhattan Opera House

For Concert Engagements Address:

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON—Carnegie Hall, New York City, Announces

Dististinguished American Tenor

Permanent Address:
5828 Woodlawn Avenue, Chicago

BASS-BARITONE

In America Season 1910-11

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York

HAENSEL & JONES, One East 42d St., New York

GAREISEN

NEW YORK: Tel. 1217 Marlingale

WASHINGTON, D. C. Fridays and Saturdays

FRANK ORMSBY TENOR

Concert, Oratorio and Recital

Address: 180 Claremont Avenue

Management: J. E. FRANKKE, 24 West 31st Street, New York

SARTO Baritone

Concert, Oratorio, Recitals

Management: ANTONIA SAWYER, 251 West 88th Street

Personal Address: 1279 Lexington Avenue, New York

LUIGI VON KUNITZ

VIOLINIST TEACHER

Vollbadgasse 3, - Vienna XVII, Austria

CARRÉ TENOR

Management: MARC LAGEN

434 Fifth Avenue - New York City

WILLIAM BURRITT Voice Specialist

AND NELSON BURRITT Repertoire Builder

35 EAST 82D STREET, near Madison Ave.

Phone 2167 Madison Square

MARY JORDAN

CONTRALTO

331 West 83d Street Phone, 5882 River

Mary LANSING

CONTRALTO

Oratorio, Recitals, Concerts

Management: MARC LAGEN, 434 Fifth Avenue, New York City

EVAN WILLIAMS

TENOR

AKRON OHIO

Management, Quinlan International Musical Agency

J. FRED WOLLE

ORGANIST

Address: THE QUINLAN INTERNATIONAL MUSICAL AGENCY

Successors to the Wolfshagen Bureau 1 West 34th Street, New York

FRANCIS ROGERS

Concert Baritone

Management: A FEW PUPILS IN SINGING

LOUDON CHARLTON 54 West 41th Street, Tuesday and Friday, 10:30-

Carnegie Hall, N. Y. Other days apply by mail, 7 West 43d Street

RUYSDAEL

BASSO Metropolitan Opera House

HENRY SUCH

VIOLINIST

In America Season, 1910-11

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY

1 West 34th Street, New York

OSCAR SAENGER

TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, contralto, formerly of

the Courted Grand Opera Co.; Mme. Marie Rappold, so-

prano, Metropolitan Opera Co.; Mme. Bernice de Pasquall,

soprano, Metropolitan Opera Co.; Henri G. Scott, Basso,

Manhattan Opera House; Allen C. Hineckley, Basso, Met-

ropolitan Opera Co.; Orville Harrold, Tenor, Manhattan

Opera House; Léon Rains, basso, Royal Opera House, Dresden,

Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara

Anderson, soprano, Grand Opera, Australia and Germany; Kathleen

Howard, contralto, Darmstadt; Mme. Carolyn Ortman, soprano,

Grand Opera, Dessau; Irvin Myers, baritone, Grand Opera, Italy;

Joseph Baernstein-Regneas, Grand Opera, Germany; Bessie Bowman-

Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-

Cochran, soprano; Laura Combs, soprano; Mildred Potter, con-

tralto; Katherine Hanford, contralto; John Young, tenor; George

Murphy, tenor; Alfred B. Dickson, tenor; Edwin Evans, baritone.

Telephone 5631 Plaza. Studio: 51 East 64th Street, New York



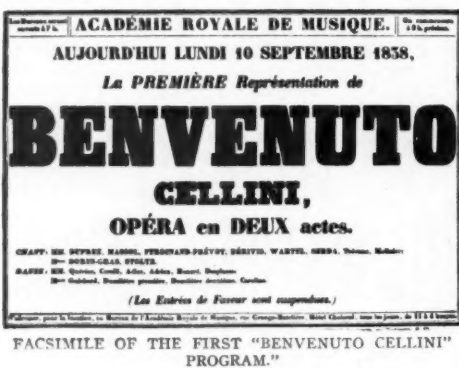
LEIPSIK, January 5, 1911.

According to Leipzig custom since 1789, the New Year's Day was marked by a concert at the Gewandhaus. The public rehearsal was given on the morning of December 31. The last program, with Nikisch conducting, had the Liszt B-A-C-H organ fantasia and fugue, played by Karl Straube; the coloratura aria from Mozart's "Entführung," sung by Margaret Siems, of the Dresden Opera; Paul Dukas' orchestral scherzo, "Zauberlehrling"; an aria from "Lucia di Lammermoor," and the Brahms fourth symphony. Both soloists are eminent in their respective work. Straube's registering in the fantasia and fugue was of so great variety as to seem orchestral. Miss Siems has a coloratura voice of great volume, so that it is found almost out of place for the fine lines of Mozart and Donizetti. The Brahms symphony was an unusual delight in the great spirit Nikisch has for this composer. The Dukas scherzo was warmly welcomed, as it was entitled to be. It is of the best type of program music, maintaining a commendable musical core carried out in wholly legitimate composing, while undertaking to arouse a stated list of impressions.

The sixth Philharmonic concert under Hans Winderstein brought the Handel C major concerto grosso, the Sextus aria from Mozart's "Titus," sung by Margarete Preuss Matzenauer, of the Munich Opera, the Beethoven fifth symphony, the Adriano aria from "Rienzi," the Grieg lyric orchestral suite, op. 54, and Brahms' songs with piano, including the "Sapphic Ode," "Immer leiser" and "Von Ewiger Liebe," Amadeus Nestler accompanying. The symphony was given in very enjoyable manner, and the soloist gave pleasure with a voice of great volume and fine quality. The Grieg four movement suite, with subtitles of "Shepherd Boy," "Norwegian Peasant Dance," "Notturmo" and "Procession of Dwarfs," is weaker than the same author's "Peer Gynt." The first movement is hardly more than a cavatina and is by several points the weakest of the four. The third movement is stronger than the first, but less valuable than the second and fourth. Through various characteristics the typical Scandinavian music shows relation to the typical Russian.

Violinist Jacoba Schumm, of Holland, gave a recital and had the assistance of Alberto Jonas as soloist in two groups of piano pieces. The violin numbers were the Godard romantic and Saint-Saëns' A major concertos, and pieces by Wieniawski, Sarasate and Drdla. The violinist is musical, but her technique is so unsure as to fail absolutely in many passages. Mr. Jonas saved the concert by beautiful playing of the E major and G flat major etudes by Chopin, the Rubinstein A minor barcarolle, a Moszkowski etude, a suite, op. 26, by Paul Ertel, the Gluck-Saint-Saëns "Alceste" caprice and the Paganini-Liszt "Campanella." The Ertel suite comprises a prelude, an air scherzo fantastique and passacaglia. The music has interesting material and is well written. Mr. Jonas was called repeatedly and played another selection.

A new piano trio, the G minor, op. 10, by the American composer, Mortimer Wilson, was recently heard at Mr. Wilson's home in Leipzig. Only the first three movements were completed at that time. There is reason to believe that Mr. Wilson will soon establish his identity as one of the most talented, most prolific and best skilled of the native born American musicians. The new piano trio is woven in utmost stability, yet maintains pronounced lyric quality, somewhat heavier than Mendelssohn and nearer Brahms. It proceeds in unusually steady inspiration and is in every respect music of a fine type. The composer has recently completed a series of miniature piano trios on fantastic children's subjects, such as a "Funeral March for a Calico Cat," "Dance of the Negro Dolls," "Teddy Bear's Cradle Song" and "An Esquimaux Queen of the May." His works also include twenty song settings of "Mother Goose" and other children's rhymes. These are composed in extreme character and highly valuable quality as music so that they should come into national use. A "Country Wedding Suite," op. 2, composed six years ago for large orchestra, will soon be given a public hearing in Leipzig. The composer's other works include a symphonic suite, op. 1, played in Russia and by Mr. Stock, at Lincoln, Neb.,



books of songs and pieces for piano solo, a D minor piano trio, a G major duo, op. 8, for piano and violin, and an unfinished violin concerto, besides upward of a hundred marches now no longer claimed, but written years ago for large military bands. After the symphonic suite was played by the Theodore Thomas Orchestra, Mr. Wilson scored it also for military band, and it was then given in Lincoln by Mr. Innes.

The annual piano recital by Arthur Reinhold, of Leipzig, brought the Bach C minor fantasia, the Joh. Christoph Friedrich Bach G major allegro with variations; the Beethoven G major rondo and "Les Adieux" sonata, a suite by Walter Niemann, two Schubert impromptus and the Weber-Tausig "Invitation to the Dance." The artist is among one of the most interesting of the Leipzig resident pianists, since he plays with much intensity and a wide range of purely pianistic effects. The Niemann suite, which could not be heard for this report, is said to be an interesting work, its movements bearing titles of prelude, sarabande, gavotte, air and rigaudon. Dr. Neimann is first critic on the Leipzig Neueste Nachrichten.

December programs by students at the Leipzig Conservatory were four in number. The first included a Handel andante, Mehul gavotte and Mozart minuet, played on the flute by Mr. Kurth, of Boston, the Schumann variations for two pianos (Fräuleins Schuch and Eichler), Mendelssohn D minor piano concerto with orchestra (Fräulein Bray-

lowsky), recitative and aria from "Figaro's Hochzeit" (Fräulein Küstner), the eighth Schumann piano novellette (Fräulein Asche), and Mendelssohn G minor piano concerto with orchestra, played by Fräulein Smith. The second program had the Grieg F major piano and violin sonata (Fräuleins Vetter and Nora Klengel), Vieuxtemps' F sharp minor violin concerto with piano (Herr Weckauf), the Löwe ballade "Die Uhr" (Herr Wagner), adagio and rondo from first Vieuxtemps violin concerto (Herr Babst), and the Georg Schumann F major piano trio (Herren Gotscher, Schwarz and Roser). The third program comprised a movement from the Mozart E flat piano concerto with orchestra (Fräulein Junker), a Bach passacaglia set for two pianos by Herrmann Keller (a pupil of the conservatory), and played by Herr Fischhaut and Herr Keller, a Spohr violin adagio and Wieniawski mazurka (Nora Klengel), the Weber piano concertstück with orchestra (Fräulein Lichtenberg) and "Büchchen's Weihnachtstraum," a Christmas scene by Humperdinck, written for declamation and voices, the solos sung by Fräuleins Hilaris, Carloforti, Settegast, Adam and Steinbrück, declamation by Fräulein Küstner. The fourth program included a Rheinberger overture for violin and organ (Geistfeld and Näscher), a movement from the Dussek G minor piano concerto with orchestra (Fräulein Winter), a Doppler wienlied and mazurka for flute (Scheffel), a movement from the Mozart A major piano concerto with orchestra (Fräulein Liebmann), a viola concertstück by L. Firkat (Sobierajski), the Grieg G major piano and violin sonata (Hoyer and Bothe) and a movement from the Beethoven C major piano concerto with orchestra, played by Herr Becher.

At an all afternoon and evening Christmas party at the home of Mrs. Carl Alves eleven of her pupils sang for the company, her son, Waldemar Alves, played violin numbers and Elmer G. Zoller, of Pittsburgh, played piano numbers. The singers and their offerings were Katherine Innes, of Scotland, Foote's "I'm Wearin' Awa"; Mathilda Lange, of New York, Henschel's "Viele Träume"; Genevieve Peck, of Boise City, Idaho, Grieg's "Solvejg's Lied" and Wolf's "Verborgeneheit"; Mrs. Lehre Dantzer, of Dallas, Texas, "The Lord Is Mindful," by Mendelssohn, and Schubert's "Aufenthalt"; Mary Tiltman, of London, Schubert's "Wanderer Nachtlied" and Cornelius' "Drei Könige"; Viola Abrams, of Chapelton, Jamaica, a Dalia aria, by Saint-Saëns, and Hummel's "Halleluja"; John Siefert, of Pittsburgh, Pa., Handel's "Waft Her, Angels," Liszt's "Wieder möchte ich dir begegnen"; Molly B. Wilson, of Los Angeles, a "Nadeschda" aria, by Goring Thomas, and Robert Franz's "Im Herbst"; John Whyte, of Watertown, Wis., Bohm's "Still wie die Nacht" and Schumann's "Two Grenadiers"; Marie Heisler, of New York, the Brahms "Liebestreu" and "Vergebliches Ständchen"; Elsa Alves, of Leipzig, Hugo Wolf's "Und willst du deinen Liebsten sterben sehen" and "Mausfallsprüngelein." Mr. Siefert further sang an aria from "Boheme" and Miss Abrams and Miss Alves sang the duet from the second act of "Lohengrin." Mr. Alves played a romanza by Prochaska and Bruno Oscar Klein's "In den Gefilden der Seligen." Mr. Zoller played a Chopin prelude and a Grieg nocturne. A number of these beautiful voices were heard and reported on a similar occasion a year ago. The recent singing showed growth and progress in every case, besides a number of valuable new voices. Miss Heisler had recently sung in Belgium with every sign of artistic and material success, Miss Alves has repeatedly appeared in public within the last two months and nearly all have been occasionally heard here, as church singers, in solo and quartet. Of the new voices, that of Mr. Siefert is a useful and agreeable tenor, Mr. Whyte's is a basso cantante of fine material, Miss Tiltman's a soprano of beautiful quality and Miss Innes also a soprano promising great volume and fine quality. Miss

Mr. Ernest SCHELLING PIANIST

NOW TOURING EUROPE



CHARLOTTE

LUND

Prima Donna
Soprano

In America, January to April, 1911

DIRECTION:

MARC LAGEN, 434 Fifth Avenue, New York City

BISPHAM

SEASON OF 1910-11 BOOKING

For Dates Address

LOUDON CHARLTON
Carnegie Hall New York

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE. ITALIAN METHOD.
Special attention to tone production.
1425 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.



FLORENCE

AUSTIN

Exclusive Management

MARC LAGEN
434 Fifth Avenue
NEW YORK CITY

HUSSEY

CONTRALTO

Management: HANSEL & JONES, One East 42d St.
Personal Address: 122 West 114th Street Phone 6414 Marjory

Peck's warm mezzo voice has gained unusually within the year, as has that of Miss Abrams, whose voice is of great volume and great range, still combining the fine quality. Mrs. Dantzer's voice is a contralto of lighter fiber but unusual beauty, Miss Lange has a contralto of richly musical timbre and Miss Wilson's contralto is a very valuable voice of great richness in the lower registers, with extreme vitality and heroic character and beauty in the high tones. Mr. Zoller played his selections in fine taste and Mr.



NIKISCH.
Leipsic's musical hero.

Alves showed very much gain for the year both in musical intensity and in the general treatment of the violin. He had spent some months in Vienna and Pisek, Bohemia, under Sevcik. Mr. Alves and Mr. Zoller sailed for New York from Liverpool, December 29. They are now located in Pittsburgh as soloists and teachers in their respective branches.

A recent St. Petersburg program of contemporary compositions included the cello and piano sonata, op. 37, by F. Akimenko, a work for string orchestra by Maurice Ravel, played by Mr. and Madame Myesytchkin and MM. Lednik

and Rosenstein, a piano menuet antique by Ravel and two etudes by Debussy, Ravel's two Greek songs, "Quel galant" and "La bas vers l'église," and Dukas' "Deux rondels"; two songs by the young Russian, N. Myakowsky, and three piano etudes by S. Prokofyeff.

EUGENE E. SIMPSON.

Bispham to Sing in Mendelssohn Hall.

David Bispham, the celebrated American baritone, will sing at the concert in Mendelssohn Hall, Saturday evening, February 4, which Mary Reno Pinney is to give. The program follows:

First Concerto (Interlude and Variations).....Handel
Mary Reno Pinney.
Commit Thy Ways (St. Matthew Passion).....Bach
With organ.
Dem Unendlichen (To the Eternal One).....Schubert
With organ and piano.
David Bispham.
GavotteGluck-Brahms
Chant PolonoiseChopin-Liszt
EtincellesMoszkowski
Miss Pinney.
Dichterliebe (Poet's Love).....Schumann
Mr. Bispham.
BerceuseFaulke
Concert OvertureFaulke
Miss Pinney.

Rachmaninoff played his second piano concerto not long ago at Königsberg.

Adele Krüger, an American Trained Singer.

Adele Krüger, the dramatic soprano, who gave the first of two recitals in Mendelssohn Hall, Thursday evening of last week, is an American trained singer of German birth. Madame Krüger has studied in New York with the late Anna Lankow, Mr. and Mrs. Theodore Toedt and Charles Norman Granville. Her voice is a genuine dramatic soprano which has been artistically schooled by the resident teachers. The singer was born in Dusseldorf on the Rhine, but came to this country as a young girl. She received the foundations of a thorough education in her native city, and being an intelligent student was developed into an artist for whom a career on the concert stage is predicted.

Madame Krüger is an accomplished linguist. She sings equally well in English, German, French and Italian. Because of the extraordinary range of her voice, her lower tones sometimes lead listeners to think that she is a mezzo

soprano, but she is what she is advertised to be, a dramatic soprano, singing arias, lieder and songs of three centuries by composers of the different schools.

Many persons prominent in the artistic world are interested in launching Madame Krüger on her career as a concert artist. She will give her second recital in Mendelssohn Hall, Tuesday afternoon, February 21, with Adolphe Borchard, the French pianist, will unite in the program. For this date Madame Krüger will sing only English and French songs and arias. Her repertory includes many beautiful and novel compositions. Those who heard Madame Krüger last week were impressed by her sincerity as well as her artistic equipment.

Like all young singers, Madame Krüger will gain with experience, and when she has that valuable possession she will surely be counted with artists who have something worth while to offer their public.

Charity Concert at Mrs. Vanderbilt's Home.

Maud Morgan will give a harp concert at the residence of Mrs. William K. Vanderbilt, 660 Fifth avenue, Thursday afternoon, February 2, for the benefit of the Protestant Episcopal City Mission Society. Ben Greet, the English actor, and William C. Carl, the distinguished American organist, and a number of young harpists will assist Miss Morgan in the following program:

Duo, harp and organ—Loreley.....Oberthur
Miss Morgan and Mr. Carl.
Solo harp—
Petite BerceuseHasselmans
Taliaferro Ford.
Believe Me If AllArr. Cheshire
Marjorie McClintock.
MinuetHasselmans
Solo harp—Minstrel's Lament (Welsh)Thomas
Phoebe Arleigh.
Solo harp—
Coulins (Irish)Cheshire
Chansons Sans Paroles.....Dubez
Eleanor Morgan Neely.
Solo harp—
A Fairy Legend.....Charles Oberthur
MazurkaEdmund Schuecker
Miss Morgan.
Duo, organ and harp—Legende (op. 122).....Frances Thome
Miss Morgan and Mr. Carl.
Reading—Excerpts from Shakespeare, with harp.
Ben Greet.

Five harps and piano—Romanze (op. 11).....Weber
(Arranged from Clavier Concerto in C Dur by Maud Morgan.)

Five harps and organ—
LargoHandel
Mission Hymn.
Arr. by Maud Morgan for this occasion.

Tickets for this concert cost \$5.

Ex-Senator Roelker Was Interested in Music.

William Greene Roelker, who in the year 1905 was a United States Senator from Rhode Island, died at his home, 18 East Seventy-seventh street, New York, Tues-

day, January 24, in his fifty-eighth year. Mr. Roelker was a director in several prominent financial institutions and was closely associated with some of the leading financiers of the country. He was interested in music, and is related through marriage to Philippe Coudert, the baritone, who resides in Paris. The widow of the deceased who survives him is a member of the Coudert family, long prominent in New York society. The late Mr. Roelker had been in failing health for some months. Death, it is reported, was due to apoplexy.

Russian Symphony Program.

The fourth concert of the Russian Symphony Orchestra, Modest Altschuler, conductor, will be given Thursday evening, February 2, in Carnegie Hall. The management will offer as soloist the young Canadian violinist, Kathleen Parlow, who is to play the Wieniawski D minor concerto for violin. The opening number on the program, the Kayanus Finnish rhapsody, has never before been played in America. The program follows:

Finnish Rhapsody (first time).....Kayanus
The CliffRachmaninoff
Concerto for violin, D minor.....Wieniawski
Symphony in F minor, No. 4.....Tchaikovsky

This will be Miss Parlow's second appearance at these concerts this season.

Good Results at Fellows Choir Agency.

The following singers and organists are holding church choir positions secured through the medium of the Fellows Church Choir Agency in Carnegie Hall: H. J. Harold, organist; J. F. Kuehn, George W. Beynon, G. Larsen, H. A. Smith, A. E. Barnes, bassos; Alma Cox, Irma Brion, contraltos; Ada B. Connor, Mrs. A. Reid Smith, Emma Hagedorn, sopranos; Gardner Watkins and Arthur Fisher, tenors. New York choir positions are filled by May 1, yearly contracts being made from that date.

PUBLICATIONS OF G. SCHIRMER

3 East 43d Street, New York

Preliminary Announcement

We take this opportunity to inform our customers that we have secured the publishing rights of two new operatic works of the greatest importance, both of them now in press:

NATOMA

Grand Opera in Three Acts

Libretto by
JOSEPH D. REDDING

Music by

VICTOR HERBERT

To be given on February 6th at the Philadelphia Opera House for the first time on any stage and on the 20th of the same month at the Metropolitan Opera House in New York. The score, in addition to the regular edition, will be issued in a special edition *de luxe* on Cheltenham paper, limited to two hundred autographed and numbered copies—and

YSOBEL

Grand Opera in Three Acts

Libretto by
LUIGI ILLICA

Music by

PIETRO MASCAGNI

Which is to be presented (also for the first time on any stage) in New York early in January, under the personal direction of the composer. Advance orders for these scores, to be filled in order of rotation as received, will be accepted.

JOSEF LHEVINNE SEASON 1910-11 Wannsee-Berlin

ALICE MERRITT-COCHRAN SOPRANO

Management: Marc Lagen, 434 Fifth Avenue, New York

FLORENCE HINKLE SOPRANO

Under Exclusive Management of HAENSEL & JONES
1 East 42d Street, New York
Personal Addresses: 122 W. 114th St., Phone 5414
Morningside, New York City, and 688 North 42d St.,
Philadelphia.

EVA MYLOTT THE GREAT AUSTRALIAN CONTRALTO

Management: R. E. JOHNSTON
81 James Building
Broadway and 20th Street, New York City

M M GUTTMAN-RICE

DRAMATIC SOPRANO VOCAL INSTRUCTION
Late Instructor of the Conried Metropolitan School of Opera
STUDIO: 210 West 107th Street Phone, 3117 River.

Jules FALK Violinist

In America Season 1910-1911

MANAGEMENT: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, January 16, 1911.

The Sunday orchestral concerts this week were mostly consecrated to works of some great dead musician. The Conservatoire, under direction of André Messager, made some exceptions. There the program included among other compositions the C minor symphony of Beethoven and the E minor concerto of Chopin for piano. Ernest Schelling, the famous American pianist, selected by Paderewski to replace him on the occasion of the Chopin centenary celebration at Lemberg, the capital of Poland, was yesterday's soloist at the Conservatoire concert and carried off a triumph. Schelling played with a marvelously clean technique—as he always does—considerable abandon and with great poetic charm. During this and next week our gifted compatriot will be heard in two recitals in the Salle Erard. The program of the first concert will be formed of miscellaneous authors, while the second recital will be devoted entirely to compositions of Chopin.

At the Châtelet, the Colonne concert under the direction of Gabriel Pierné offered an interesting program which included "La Mort d'Iseult" from Wagner's "Tristan et Iseult" admirably sung by Eva Gripon; the "Symphonic Fantastique" of Berlioz, and the remaining numbers were by Liszt. The present year is the centenary of Liszt's birth; the great Hungarian musician being born October 22, 1811, it is fitting he should be feted through the preceding months. The symphonic poem, "Ce qu'on entend sur la montagne," M. Pierné, and his orchestra translated with appropriate touching sentiment; the "Mephisto Walzer," one of Liszt's most characteristic pages, was given with striking success. The concerto in E flat for piano, as performed by Theodor Szanto, won great applause.

The Lamoureux concert program, under Camille Chevillard, was almost entirely Schumann's music. Pablo Casals played the concerto for violoncello in brilliant fashion. Beside the overture to "Manfred" the Fourth Symphony, and "Antar" the musical fairy scene, by Rimsky-Korsakoff was admirably given by the orchestra.

Saturday afternoon at the Opéra Comique Henry Expert gave a short lecture in which he touched upon the quarrel between the "Piccinistes" and the "Gluckistes." In continuation of the chronological auditions fragments from Gluck Piccini and Sacchini were given. Madame Nicot-Vauchet must be noted in airs from Gluck and

Sacchini; M. Conlomb and Mlle. Charbonnel in the air of "la Femme médecin" from Gluck.

Mlle. Stichel, mistress of the Opéra ballet, has just raised an interesting point in law. She maintains that the mistress of the ballet, who puts it on the stage, is a collaborator with the authors of the ballet. On these grounds Mlle. Stichel claims from Catulle Mendès and Reynaldo Hahn (librettist and composer respectively), the third of the authors' rights for "La Fête chez Thérèse" and the mention of her name on the book of words and the notices. Henri Robert and Maurice Bernard pleaded this new and curious point of law in the third Chambre du Tribunal. Judgment was deferred for a week.

The Quatuor Lejeune is giving at the Salle Pleyel a series of historical quartet evenings. That of last week was devoted to the Bohemian or Tchéque school when the program comprised instrumental and vocal compositions of Z. F. Fibich, J. L. Dussek, Jos. Suk and Dvorák (quartet in F, op. 96). As music the opening quartet of Fibich (op. 8), was perhaps the weakest—being a mixture of ideas Hungarian, Wagnerian, Bohemian.

On Tuesday last Regina de Sales gave a musical reception at her home-studio in the Rue de Villejust, which, as usual, was well attended. Madame de Sales delighted her audience with a number of well chosen and beautifully



"DON QUICHOTTE," WITH MM. MARCOUX AND FUGERE
AS THE HERO AND HIS SQUIRE.
(Paris Figaro.)

delivered songs. Antonio Sala was heard to advantage in several soli for the cello accompanied at the piano by Archibald Sessions (organist of the American Church). In addition to the formal program the Maori chief Ranginia (from New Zealand), gave a talk about his people and their love of music. He then sang in admirable manner several of his native melodies. "The Mother Song" (words by his mother), and composed by himself, and "The Echo Song," in which tribal calls are cleverly introduced, are already well known and favorite songs in Paris musical salons. Among those present were Mrs. Frank H. Mason, Mrs. Chauncy Blair, Madame Lorian, Mrs. Pratt, Mrs. Hubbard, Mrs. John R. Bennett, Mrs. C. Herbine, Mrs. H. R. Griffin, Mrs. Spaulding, Mr. Holman-Black, Mr. Stoiber, Kathleen Lockhart, M. Priad.

Mr. and Mrs. Eugène Ullman gave a delightful program of music and reception at their atelier-home in the Quai Malaquais to meet the Infanta Eulalia—who is known for

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 1 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

her great love of the divine art, Marcia Van Dresser and Thuel Burnham sang and played admirably and were overwhelmed with applause. Mr. Burnham, whose excellent piano playing is well appreciated here, has become a great favorite this season. Miss Van Dresser is rather a newcomer, but she is sure to win and hold her own very soon; she is a beautiful singer, whose singing is beautiful.

The program follows:

Impromptu	.....Schubert
Marche Militaire	.....Schubert
Der Engel	.....Wagner
Schmerzen	.....Wagner
Traume	.....Wagner
Silver Spring	.....Mason
Polonaise	.....McDowell
Ein Ton	.....Cornelius
Untreu	.....Cornelius
Komm wir Wandeln	.....Cornelius

Among the guests were: Princesse Murat, Mrs. Frank H. Mason, Mr. and Mrs. Dean Mason, Baronne de Wardener, Baron de Frédericksz, Ranginia, the Maori chief; Mr. and Mrs. Charles W. Clark, Dr. and Mrs. Spaulding, Gertrude Stein, Miss Hess, Madame Francesco Lamperti, Giulia Valda, Miss McKindley, Miss Norman, Madame E. Stern, Mrs. Somerville Story, Miss Haywood, Madame le Gallienne, Mrs. Sawyer, Miss Cravens, Mr. Holman-Black, Charles Foerster, Mrs. Brooks, Mr. Collins, Miss Bowie, Mr. Delma-Heide.

At the Students' Atelier Reunion last evening Grace Ehrlich was the pianist and Eloise Baylor the singer. Before coming to Paris Miss Ehrlich studied with the late E. A. MacDowell in America and it is perhaps for that reason that she has succeeded so well here in presenting the American musician's works. Her selections last evening were Beethoven's sonata, op. 27; the sixth prelude and a scherzo by Chopin, which she interpreted with her customary success. Miss Baylor, whose beautiful voice always gives pleasure, was heard in songs of Delibes, Harriet Ware, Haesche and "Voce di Primavera" of J. Strauss.

A most enjoyable program of music was that of Thursday evening arranged by the International Musical Union at the Student Hostel in the Boulevard St. Michel. The vocalist was Mme. Auguez de Montalant, singing from Gatteio and Saint-Saëns; MM. César and Alberto Geloso played the Cesar Franck sonata for piano and violin in most delightful manner, after which each was heard in various solo numbers. Mrs. William J. Younger is meeting with much success in her management of the Union's affairs; her programs are always attractive and interesting.

DELMA-HEIDE.

Nellie Widman Blow, a prominent San Francisco contralto, gave a concert before the Saturday Club of Sacramento, Cal., with great success during the latter part of November.

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Laflitte, near the Boulevard. Representative of Schott, Simrock and others.

Telephone, 199-14

G. SHEA VOCAL INSTRUCTION
(GEORGES CHAIS) PARIS
One of the first American men to sing in opera in France 5, Rue Gounod

Mme. REGINA de SALES
SINGER and TEACHER
40 Rue de Villejust Paris
(Avenue du Bois de Boulogne)

BARRON BERTHALD
1910-11
STUDIO - 825 Carnegie Hall Address, 3 East 81st Street, New York

THUEL BURNHAM
TEACHER OF PIANO
Pupil of Leschetizky and William Mason
Rue de Tour (XVII) Paris

SEAGLE, Baritone 17 Rue Mozart, Paris

American Season, September to June, 1911-12
CONCERTS, RECITALS, ETC.
Management: CHAS. WAGNER
Care of ST. PAUL SYMPHONY ORCHESTRA - St. Paul, Minn.

LOTHY
39 Rue Joffroy, Paris
TEACHER OF THE ART OF SINGING
Based upon a Study of the Science of Sounds
American Representative: SIGNOR PERUGINI, 14 Lexington Avenue, New York

PHILIPPE COUDERT
6 RUE EDMOND ABOUT-PARIS
PUPIL OF JEAN DE RESZKE
VOICE PRODUCTION and ARTISTIC SINGING

LIDDLE Singer and Teacher
KURSFÜRSTEN STRASSE 64
MUNICH, GERMANY

WAGER SWAYNE Pianists Prepared for Public Appearances
30 Rue de Prony (Pare Monceau), Paris

MME. MARTHE Gaynor
37 Avenue Victor Hugo, Paris
TEACHER OF SINGING
Authorized Pupil of King Clark

KING CLARK Announces the Removal of the
King Clark Studios
from
8 RUE BUGEAUD, PARIS
to
Kurfurstendamm 63, Berlin



VIENNA, January 10, 1911.

After a cessation of concerts for the holidays this week is crowded with good things. Sunday saw the fifth Philharmonic concert directed by Felix Weingartner. The program was Mendelssohn's "Fingal's Cave" overture, Brückner's E major symphony and Beethoven's overture to "Leonore," No. 3. Monday evening the Philharmonic Orchestra, conducted by Weingartner, gave another concert under the auspices of the Vienna Mozart Club, at which Bronislaw Hubermann, the violinist, assisted. The same evening Emil Sauer and Joseph Lhevinne also gave concerts in different halls.

The house was sold out for the Bronislaw Hubermann concert last week, for every one was desirous of hearing this talented violinist for perhaps the last time for a few years, as he has signed a contract to give one hundred concerts in Russia, and then follows his long American tour. His program was Brahms' A major sonata, Saint-Saëns' concerto, op. 20, and Paganini's "Hexentanz," all accompanied by Poldi Spielmann, and Bach's chaconne for violin alone. Hubermann played well and met with success.

If one noted any lack of sympathy between the players in the sonata evening of Leopold Godowsky and Jenő Kerpely, cello, it was because there had been no time for a rehearsal together. Godowsky rushed home for a half day from a concert tour, gave several lessons to waiting pupils and then played the exacting program in the evening. Brahms' sonata in F, Beethoven's sonata in A and Saint-Saëns' sonata in C minor. Kerpely is a Hungarian who has studied in Budapest and shows fine, clean technic and excellent phrasing. He was hampered by an inferior instrument.

Helen Ware, of Philadelphia, played the Bruch D minor concerto in a concert with local artists last week.

Under the Rosé management Siegfried Wagner will conduct the orchestra in the following program next week: Beethoven's eighth symphony, Liszt's "Les Préludes," Wagner's "Siegfried" "Idyll" and "Tannhäuser" overture.

Joseph Lhevinne will assist the Prill String Quartet in their Brahms concert this evening.

Weingartner is at present engaged in the composition of an opera, for which no title is as yet selected, and is also working on a symphonic poem.

Richard von Perger, composer and secretary of the Society of Friends of Music, died here recently. L. D. M.

Flonzaley Quartet Scores Notable Triumph.

The scene at the second concert this season by the Flonzaley Quartet in Mendelssohn Hall, on Tuesday evening of last week, was unprecedented—at least within the experience of the writer. Long before the time for beginning the hall was filled. At 8.30 the crush at the doors was so great that the office and reception room had to be thrown open and chairs brought in. Those who were not fortunate in securing seats had to be content with a standee.

When the players appeared there was vociferous applause—then immediate quietude. These four musicians have ingratiated themselves into the hearts and minds of the New York music lovers, through their ability to present a quality of quartet playing never before heard in this country. There is something unique in the manner of their interpretation, in the witchery of their nuances, in the grandeur of their climaxes, and in the perfection of balance, tone, delivery and unanimity. One knows not whether to admire most their technical skill or their interpretative ability. Yet it is this combination, the perfect blending of the two, that enables the Flonzaley Quartet to give a performance



FLONZALEY QUARTET.

which electrifies, thrills and sends one home in exuberant spirits.

The program was, as usual, fashioned with that supreme knowledge of the fitness of things characteristic of this Quartet. The opening quartet was that in G minor (op. 74, No. 3), by Haydn. If there be a greater combination than the Flonzaleys and a Haydn quartet it must exist in some other sphere. A faultless rendition of this lovely work evoked a tremendous demonstration and the Quartet members were recalled many times. The lovely largo assai was particularly ethereal.

By way of interlude the adagio from Em. Moor's A major quartet (op. 59) was played for the first time, and Hugo Wolf's "Italienische Serenade." The former was ultra-modern, and interesting only on account of the superlative performance it received. The latter had more inspiration in it, but it is not a great composition. It is strange how these moderns have so obviously overlooked the province of the string quartet. The greatest composers for this combination of instruments (Haydn, Mozart, Beethoven) never transgressed the natural bounds of that province, therefore they left to posterity the most beautiful heritages in this field. The moderns try to do the impos-

ible; they try to make the string quartet voice orchestral effects; they endeavor to improve upon their predecessors—but their efforts are futile. There can be no improvement.

Beethoven's great F major quartet (op. 59, No. 1) brought the concert to a brilliant close. This quartet, the first of the Rasumovski quartets, belongs to the master's second period—the period of his greatest fertility—and shows him at his best. He has, in this quartet, traversed the entire gamut of the powers of the string quartet. Only the greatest dare attack this F major quartet. It tests the skill and musicianship of a quartet probably as do few others. The Flonzaleys added to their reputation by their faultless performance, and received just recompense in tumultuous applause.

What is the secret of these men? Simply that they are born quartet players and focus their entire attention upon quartet playing.

Recital by Sara Anderson.

At the studios of Baernstein-Regneas last Thursday afternoon, January 26, Sara Anderson gave a song recital, interpreting the following program:

Aria, Pleurez mes yeux (Le Cid).....Massenet
Song Cycle (Frauen Liebe und Leben).....Schumann
Seit ich ihn gesehen.
Er, der herrlichste von allen.
Ich kann's nicht fassen, nicht glauben.
Du Ring an meinem Finger.
Süsser Freund.
An meinem Herzen, an meine Brust.
Nun hast du mir den ersten Schmerz gethan.
Mammy's Lullaby.....Homer
A Russian Cradle Song.....Eisopff
A Mother's Song.....Henschel
Les Larmes (Werther).....Massenet
Elegie.....Massenet
Le Soir.....Thomas
From the Land of the Sky Blue Water.....Cadman
When Spring Comes Laughing.....Chapman
Love Song.....Blazewicz

The spacious studios were filled with appreciative listeners, who enjoyed thoroughly the fine art and beautiful voice of the singer. Madame Anderson has a superb stage presence, a gracious manner and a charming personality. Her method of presenting a song touches the perfection mark; her voice is a fine soprano of lovely quality and her diction a model for any singer.

It seems almost paradoxical that an American should be able to gain such a mastery over the French and German languages, and, furthermore, Madame Anderson has learned the great fundamental secret of vocal enunciation—the proper use of the lips, teeth and tongue, and, as a result, the words and the tones issue forth unimpeded by the usual obstacles resulting from faulty tone and word formation. Her interpretative powers are large and broad, and she differentiates nicely between the various moods of a song or of several songs. Naturally the most enjoyable of her offerings was the Schumann cycle, of which she gave a splendid rendition. Especially captivating were "Er, der herrlichste von allen" and "Süsser Freund." Of the other numbers Eisopff's "Cradle Song," Massenet's "Les Larmes" and Elegie, and Thomas' "Le Soir" gave the singer opportunity to set forth her richest gifts.

Isabella Beaton's Pupils Engaged for Concerts.

Isabella Beaton, the pianist, of Cleveland, Ohio, has a number of her pupils playing in concerts. Among those who have appeared with success are Vera Travers and Margaret B. Cray. In addition to her teaching and composing, Miss Beaton is accepting engagements. Owing to her successful appearance at a concert in Boston during the recent holidays, she was booked for a recital in New Wilmington, Pa. A spring tour in the West has also been closed for Miss Beaton.

Cherokee is to be an opera star. Now, why didn't she begin to shine in time to add more local color to "The Girl of the Golden West?"—New York Morning Telegraph.

ISIDORE

LUCKSTONE

VOICE PRODUCTION
Interpretation Finish
NEW YORK
153 West 76th Street
Tel. 7493 Schuyler

LAMPERTI-VALDA

SCHOOL OF SINGING

Assisted by M. GEORGES MOUSIKANT, Formerly Répétiteur with Frank King Clark in Paris

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

GABRIELLE GROSSET

OFFICIER D'ACADÉMIE

SPECIALIST IN VOICE PRODUCTION

31 Avenue d'Eylau

(Troadero)

PARIS

DOSSERT VOCAL STUDIOS

PARIS: 30 Villa Dupont, (Rue Pergolèse)

NEW YORK STUDIO: 1205 Carnegie Hall

Mr. Dossert will teach in his New York studio this winter

CHARLES W. CLARK

American Tour April and May, 1911

address, REDPATH CONCERT BUREAU CO., Cable Bldg., Chicago

BARITONE

12 Rue Leonard de

Vinci, Paris



NOTICE TO PUBLISHERS

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

"Universal Edition," Vienna, Leipsic.

TRIO FOR PIANO, VIOLIN AND CELLO. BY ERICH W. KORNGOLD, Op. 1.

E. W. Korngold, the composer of this trio, was born, as a footnote informs us, May 29, 1897. The trio was finished in April, 1910, shortly before he had reached the ripe age of thirteen. If we had not seen this footnote we should have said that the work was the product of a youth, or at least of an inexperienced writer, by reason of the fragmentary nature of the themes, the sudden emotional outbursts and their equally sudden endings, the extravagant employment of odd harmonies in the manner of a young writer using strange words because of their novelty to him, and the lack of smoothness in the contrapuntal writing. Erich W. Korngold cares not what notes clash and jangle when he sets his themes a-marching up and down. He cannot marshal a host of themes at once as Bach does, with the smoothness and precision of a German army corps in evolutionary drill. His thematic handling is like a football scrimmage, wherein many a harmony gets a broken arm and many a counterpoint a black eye. He has not yet "found himself," but may have an unsuspected talent in other branches of music. Handel wrote an interminable number of Italian operas before he found in early old age that his strength lay in English oratorio. Wagner wrote a sonata and a symphony before he discovered that his genius was dramatic. Korngold at the age of thirteen has published a long and difficult trio, which may be the precursor of operettas as melodious as Sullivan, of symphonies as sombre as Brahms, of operas as poetically romantic as Humperdinck. Who knows? There are great possibilities in a boy who can produce a trio at the age of twelve. We are certain, however, that if young Korngold does nothing better than this trio he will never rank as a great composer. For his work lacks not only beauty, but also the strength which sometimes makes great works live in spite of an absence of sensuous charm.

Rob. Forger, Leipsic.

TRIO FOR PIANO, VIOLIN AND CELLO, ON CHRISTMAS SONGS FOR THE YOUNG. BY FRIEDRICH SEITZ.

We can conceive of no happier method of teaching musical form to young performers than that followed by F. Seitz in this little trio. For the themes which he has used in constructing these movements in classical form are Christmas songs that are familiar to every German child. Now the difficulty which even the most experienced musician has when first hearing a symphonic work is in remembering the themes sufficiently well to be able to grasp the formal structure of the work. This difficulty is entirely removed when the themes are already known. Hence the young student will be able at once to grasp the form and structure of this trio, and having once got the idea of form fixed in his head will be able to pass to the trios, sonatas, symphonies, quartets of the great masters with comparative ease, even though the themes are unfamiliar. Technically this trio is within the reach of any kind of a player.

Oliver Ditson Company, Boston.

CLASSICS FOR VIOLIN, VOL. II.

It is too late in the day now to utter praise or condemnation for the pieces in this collection. Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Saint-Saëns, Schubert, Schumann, Wagner, are the more important names on the index page. What more need we say? Yet it is worth

while adding that the works are well fingered, bowed, and beautifully printed.

White-Smith Music Publishing Company, Boston, New York, Chicago.

A CATECHISM OF HARMONY. BY GEORGE FOSS SCHWARTZ.

This little work is of the utility class. It asks and answers a number of questions about music. We can do no better than to give the preface exactly as it stands.

The study of harmony should proceed in a threefold manner: didactically, analytically and constructively; that is, the student should first acquire a comprehension of the terminology and a practical knowledge of the working principles of harmony. Secondly, an extensive and comprehensive acquaintance should be made, through study of the writings of the best composers, of the application of these principles. And finally, a mastery of the technic of harmony should be acquired.

The purpose of the following pages is to provide the information requisite to a thorough understanding of the didactics of harmony. The plan is to make a clear and concise statement of this information, in logical arrangement, and unencumbered by superfluous illustration.

Longmans, Green & Co., New York; Edward Arnold, London.

"CLARA NOVELLO'S REMINISCENCES."

Some autobiographical works are interesting because of the trivial events in the life of the great author, while others are interesting because of great events and famous characters with which the obscure author was associated. We can hardly call Clara Novello either a great author or an important personage in history. Charming she undoubtedly was, and a well known singer in her day. But the interest in her "Reminiscences" lies wholly in what she tells us of her intercourse with Lamb, Shelley, Keats, Leigh Hunt, Spontini, Rossini, Weber, Paganini, Mendelssohn, Schumann and many others famous in society, literature and art. A good idea of Clara Novello's style can be had from her description of Liszt:

"Liszt was at this time in Milan; a poseur by nature, he was almost driven to eccentricities by the frenzies of women over him, some of whom absolutely pursued him, nay, ran him down. At Vienna, as elsewhere, when he broke the strings of the piano during concerts, the women rushed on to the platform to seize them and have bracelets made of them; and when he left Vienna, fifteen or twenty carriagefuls of these cracked creatures pursued him as far as the first station, where change of post-horses took place."

And so the babbling brook of small talk flows on its shining way. The brook does not instruct, but it amuses.

LOS ANGELES MUSIC.

LOS ANGELES, Cal., January 22, 1911.

The appalling difference between clumsy efforts of bore-some mediocrity and the lofty emanation of an artist kindled by sacred fire, was put to a great evidence through the magnificent song recital given by the renowned contralto, Gerville-Reache, who made a deep and everlasting impression on the Los Angeles musical community. The program contained mostly selections from modern French composers, including Saint-Saëns, Massenet, Chaminade and Debussy, and as an exponent of the French school she is superb.

A newly organized Brahms Quintet gave last evening its initial performance before a large audience. Its active members are: Ralph Wylie, first violin; Adolph Tandler, second violin; Rudolph Kopp, viola; Alex. Simonsen, violoncello; Homer Grunn, pianist. From the very first bars of the Grieg string quartet in G minor, the listeners understood the musical worth of the new organization. Also the execution of the Schumann piano quintet was the means to inspire full confidence. It is now to be hoped that the Los Angeles musical world will prove its seriousness and artistic inclination by encouraging and patronizing the sincere effort of such an organization. Of course, quartet playing requires a great amount of severe rehearsals before reaching absolute amalgamation of sound, perfect balancing of all dynamics leading to the concordant conception of esthetic sentiment as if transfused in one single soul. This is the supreme goal of the new organization.

An interesting violin recital was given by Mary Goodrich Read, a graduate student of Arnold Krauss' violin school. Her program consisted of concerto in A major by Mozart, concerto in D minor by Wieniawski, gartenmelodie, Schumann; canzonetta, d'Ambrosio; mazurka, Zarzycki, and rondo capriccioso, Saint-Saëns. A remarkable program, in-

deed, which showed the good qualities of the young performer.

Members of the Kuskin Art Club were honored guests at a musicale given by Mrs. E. M. Ross, at her stately home on Vermont and Wilshire boulevard. A splendid feature of the residence is the great pipe organ. Mrs. Ross is extremely fond of music and gratifies her taste by having her own organist, William Strobbridge, who twice weekly entertains with musicales to which the lady invites her musical friends. May the example be followed by other millionaires.

The Fidelia Männerchor, one of the oldest and best known German singing societies of this city, celebrated its tenth anniversary with a concert. A program consisting of a capella songs and orchestral selections and two operettas, "The Testing of the Wine," and "A Rehearsal at Bummelsdorf," were effectively given under the direction of Siegfried C. Hagen.

R. LUCCHESI.

Mr. Finck Please Note.

CLEVELAND, Ohio, January 23, 1911.

To The Musical Courier:

Henry T. Finck's "Songs and Song Writers" is responsible for this communication. Its recent perusal has convinced me that it is rich, rare and racy, also recherche. In a prefatory announcement Finck declares it a sample of "free thought" criticism. Why not have labeled it then "Finck's Thinks?" It would have required some poetic fancy and license to have done so, but think of its euphony. Finck declares that his estimate of the songs is the result of a personal application of his ten digits to the piano keyboard—in other words, he took them home and tried them on the piano. Thus does Henry admit that he plays the piano—but how?

This question is probably answered by his condemnation of the Brahms output. Poor Brahms! The question then arises who played the songs of Grieg, Schumann, Schubert and others which he put his oracular seal upon? Surely not Henry T. And, mirabile dictu, these latter songs made him see stars—that is, he marked many of them, a la Baedeker, with two stars. A constellation of approval. But let us not be precipitate. Finck in his "Thinks" admits his versatility as a player. He confesses that at the insouciant age of fifteen he played with his dog Bruno in the wilds of Oregon (see footnote page 86). While upon one occasion, working up his canine technic, he heard his brother sing Schubert's "Winter Journey," and was so affected that he buried his face in Bruno's "fur" and wept.

Now was it the emotional appeal of the songs or Bruno's fleas that excited his lachrymal glands to exudation? Another instance of Henry's versatility is chronicled in a footnote on page 238. He was playing his brother's setting of one of Longfellow's poems when the poet entered the sacred precincts and said that the song was the best he had ever heard. He made no complimentary mention of Henry's playing that is recorded. The footnote with charming naivete—and an eye to business—also states that the brother's song is published by Ditson.

I mention these subtle excerpts from "Finck's Thinks" to illustrate the unusual trend of "free thought" criticism. Had Henry been unable to have played the songs he rescued from oblivion upon the piano what would have been his opinion of them? Such a catastrophe is too horrible to contemplate.

WILSON G. SMITH.

Riheldaffer in Cadman Testimonial.

Grace Hall-Riheldaffer, the soprano, appeared at the testimonial concert tendered Charles Wakefield Cadman in Carnegie Music Hall, Pittsburgh, December 22, at which Alice Nielsen, of the Boston Opera Company, appeared. Her principal number, given with artistic precision and brilliant sweetness, was "Welcome, Sweet Wind," a bravura air from Mr. Cadman's new song cycle "The Morning of the Year," which displayed to advantage her clarity of tone and easy mastery of vocal technic. She sang also a dainty lyric dedicated to herself, "The Geranium Bloom," investing the song with an exquisite delicacy and lightness. Her encore number, "A Twilight Song," a fairylike lullaby, revealed a strain of human tenderness whose appeal awakened instant response from the audience. Mrs. Riheldaffer's work, altogether, was a distinct feature of the evening and received warm personal commendation from Miss Nielsen.

At Washington, D. C., December 17, Mrs. Riheldaffer won glowing tributes for her splendid work in "The Messiah."

Bertram Peacock Engaged by Catholic Club.

Bertram Peacock, the baritone, has been engaged for the concert which the Catholic Choral Club will give in Carnegie Hall, Sunday evening, March 26.

HINSHAW**Baritone**
Metropolitan Opera Co., New York
Available for Spring and Fall Tour, 1911
Oratorio, Concerts, Recitals**TOLLEFSEN TRIO****MME. SCHNABEL-TOLLEFSEN**
CARL TOLLEFSEN
ELIAS BRONSTEINCONCERT TOUR BOOKING
Exclusive Management: **WALTER R. ANDERSON**, No. 5 West 38th Street, NEW YORK CITY**U. S. KERR****BASSO CANTANTE**—Song Recitals and Oratorio a specialty
For Bookings Address: 539 West 143d Street, New York City Phone, 3313 Audubon**CECILE BEHRENS**Pianist, Recital, Ensemble
Concert Direction:
M. H. HANSON**BORIS HAMBOURG****THE 'CELLIST**
In America 1910-1911
Management
Concert Direction
M. H. HANSON
437 Fifth Ave., New York**G.C. ASHTON JONSON****LECTURE-RECITALIST**Touring America, 1911-12
The Civic Forum, 23 West 44th Street
NEW YORK**DALTON-BAKER****English Baritone**Specialty: **ORATORIO and RECITALS**
IN AMERICA SEASON 1910-11For Particulars Address: **CONCERT DIRECTION M. H. HANSON**, New York**Bernice de PASQUALI****Third Season Leading Coloratura Soprano**
Metropolitan Opera HouseWill also be available for
CONCERTS and FESTIVALS
During Season 1910-11For Arrangements Address:
CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York**Mrs. CARL ALVES**SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipzig, Kaiser Wilhelmstr., 61**PERRY AVERILL****BARITONE - Teacher**
220 W. 89TH STREET, N. Y., TELEPHONE 1097 COLUMBUS**HUGH ALLAN****BARITONE**
For Concerts and Recitals
Address CARE MUSICAL COURIER**M. E. ARTHUR NIKISCH**

Voice Building and Coaching for Lieder and Opera.

BERLIN: Saturdays and Mondays after Oct. 1Address: **THOMAS STR. 28, LEIPZIG****New York College of Music****125-130 EAST 58th STREET**

(Formerly ALEX. LAMBERT)

Directors: **CARL HEIN, AUGUST FRAEMCKE**
Private instruction in Piano, Singing, Violin, 'Cello and all
branches of music, by a faculty unsurpassed for its excellence.**SPECIAL DEPARTMENT FOR BEGINNERS**All instrumental and vocal students receive free instruction in
harmony, counterpoint, vocal sight reading, ensemble playing and
free admission to concerts, lectures, etc., etc.

Students received daily

Catalog sent on application

ZOFIA NAIMSKA MARYA**PIANIST** **VIOLINIST****SONATA RECITALS AND SOLOISTS**
CONCERT DIRECTION, **M. H. HANSON**, NEW YORK**Elizabeth Sherman CLARK****PRIMA DONNA CONTRALTO**
Formerly Metropolitan Opera Concert Direction: **M. H. HANSON****HEINRICH MEYN** **Basso Cantante**
VOCAL STUDIO:
150 West 59th Street
New York
M. H. HANSON, Manager
437 Fifth Avenue**GRACIA RICARDO****AMERICAN SOPRANO**who will follow her triumphs in
Europe by a Tour of her own
CountryCONCERT DIRECTION: **M. H. HANSON**
437 Fifth Avenue, New York**BUSONI****Season 1910-11**CONCERT DIRECTION **M. H. HANSON**
437 Fifth Avenue - New York**CHICKERING PIANO****JOHN DUNN****ENGLAND'S GREATEST VIOLINIST**Concert Direction: **M. H. Hanson****ADOLPHE BORCHARD****PIANIST****SEASON 1910-11**Concert Direction **M. H. HANSON**
437 Fifth Avenue, New York**KNABE PIANO**

ADELE KRÜGER'S RECITAL.

Adele Krüger, a soprano whose range of voice is such that at times her organ takes on decided mezzo tints, gave a recital in Mendelssohn Hall last Thursday evening, January 26, and made an extremely favorable impression in the following program:

Ich liebe Dich.....	Beethoven
Resignation.....	Schumann
Nachtstück.....	Schubert
Genesung.....	Franz
Land of the Sky Blue Water.....	Cadman
Ecstasy.....	Rummel
To You.....	Speaks
Floods of the Spring.....	Rachmaninoff
Prelude.....	Kahn
Liebestreu.....	Brahms
Alte Liebe.....	Brahms
Liebesfeier.....	Weingartner
Wie Wundersam.....	Max Schillings
Flieder.....	Rachmaninoff
Möchtest Du singen.....	Tschaikowsky
Die Rosen so blau.....	Tschaikowsky

Unheralded and without any flamboyant pretensions, Adele Krüger faced a difficult task when she stepped out on the Mendelssohn Hall platform, for in front of her sat an audience of discriminative New Yorkers, and a handful of critics who always are hostile to any newcomer on the local stage because they are tacitly bound to praise only such singers as have a reputation previously acquired at their hands. Like a certain ancient wife of history, those preferred artists can do no wrong—in the eyes of their admiring critics—and consequently Mrs. Krüger had to combat preconceived notions, prejudicial favoritism and antagonistic indifference. The critics in question have made it a practice for some years past to try to fool the public into the belief that song singing is a sort of secret art, an esoteric rite, of which only two or three persons in all the world possess the inner knowledge.

Mrs. Krüger quickly exploded all such befuddled notions by plunging boldly into a program of large variety in style and musical and emotional content, and bringing home the melody and the meaning of her numbers so forcibly to the hearers that she won almost instant approval and was applauded warmly from the start to the finish of her program.

Nervous throughout the entire evening, the young singer fought a severe handicap, but her audience hardly noticed that circumstance, for Mrs. Krüger's intense, earnest delivery, her legitimate artistic striving, and the entire absence of affectation or pretentiousness in her manner won sympathetic regard for everything she did, and proved her to be a singer from whom much may be expected as she grows more accustomed to her surroundings (it was Mrs. Krüger's initial New York appearance) and gains in confidence and consequently in freedom of utterance.

Careful tone production, observance of the best rules in enunciation, diction and text emphasis, and correct differentiation in interpretative style were Mrs. Krüger's most marked artistic virtues, and they form valuable assets which some of the very famous singers would have given much to possess when they were as young in their careers as Mrs. Krüger is in hers. She also possesses an unusually true sense of pitch and a splendid musical memory, for she sings all her songs without holding the music before her,

as many distinguished vocal recitalists feel compelled to do. Altogether Mrs. Krüger's evening of song was well worth hearing, and those expert listeners present, who are able to recognize talent and decided promise when they meet it in artist of unmanufactured reputation, feel that the young lady is bound to strengthen the impression she made with her every further public appearance.

Eugene Bernstein was the accompanist of the evening, and discharged his duties with delicacy, tact and splendid musical insight.

MUSIC IN MUNICH.

MUNICH, January 10, 1911.

It is a noticeable fact that most of the concerts here come before Christmas. This is due to the famous



LATEST PICTURE OF MAX REGER.

Munich Carnival which begins every year on Twelfth Night (January 6) and ends on the Tuesday before Ash Wednesday. There are three or four dances every night and the whole city loses its balance, especially on the last day, when the streets are filled with crowds of people, many costumed, to watch the splendid fancy parade, similar to the New Orleans "Mardi Gras." It is then that the principal Munich streets are piled with confetti and paper streamers, literally inches deep. The consequence is that the people have very little money for serious music,

and the concert season slackens up at Christmas, only to resume in Lent. This past week has been very quiet.

Kate Liddle has been out of town several days accompanying her sister, Mrs. Arnot (who has been visiting her for several months), to the steamer in which the latter will return to America.

Dr. George Göhler came down from Leipzig and directed a symphony concert with the Tonkünstler Orchestra. I did not hear it, because the Mahler fourth symphony was on the program, and after hearing the eighth and the first I have resolutely determined to forego the other six. The newspaper critics spoke of some songs by Dr. Göhler, which were on the program, sung by Vali von der Osten, as being rather ordinary, and said further that he did not appear to be equal to the task of conducting the Mahler symphony.

This week at the Opera was marked by the appearance of Heinrich Knote as Radames in "Aida." Several years ago he sang this role a few times in Italian, but essayed it Friday evening for the first time in German. He was plainly nervous, and did not by any means do himself justice. The feature of the performance was the splendid Aida of Maude Fay. She has seldom risen to such heights, both vocal and histrionic, as she reached in the third act. Saturday evening saw an excellent performance of Rossini's "Barber of Seville." Mottl directed a picked cast, which included Paul Bender's splendid Don Basilio, Geisler's comic Dr. Bartolo, and Hermine Bosetti, the best Rosina in Europe at the present day.

Agent Gutmann gave us one of the finest concerts of the season Tuesday evening in presenting the Konzertverein Orchestra directed by Hugo Reichenberger, of Vienna, with Selma Kurz-Halban, of the Royal Opera, Vienna, as soloist. Reichenberger directed with great taste and ability a program including the Schubert "Rosamunde" music, the "Leonore" No. 3 overture, and an E flat major symphony by the Vienna composer, Karl Weigl. Madame Kurz sang arias from "The Barber of Seville," "Ernani" and "The Masked Ball." She displayed her voice technique to great advantage. The Mahler songs from "Des Knaben Wunderhorn," although well sung, were less enthusiastically received.

That usually staid sheet, the Münchener Neueste Nachrichten, appears to be trying to play a carnival joke on somebody. It recently reported in all apparent seriousness that a new operetta with the title "The Love Dream," music by the German Crown Prince, text book by the Kaiser himself, is to be presented in Berlin at the end of February, with the assistance of the best artists on the Berlin operetta stage. H. O. Osgood.

John W. Nichols Cancels Engagements.

Owing to illness John W. Nichols, the tenor, has been obliged to cancel his engagements for January and February. Mr. Nichols had many bookings with clubs and oratorio societies, but he will now appear later with some of these organizations.



LUDWIG HESS

THE CELEBRATED GERMAN CONCERT TENOR
Königlicher Kammersänger
(Royal Concert Singer)

First American Tour Season 1911-12

First appearance in America at the Milwaukee Sängerfest, June, 1911

Under the exclusive management of

M. H. HANSON, 437 5th Avenue, - - - New York

ZIMBALIST

THE FAMOUS RUSSIAN VIOLINIST
First American Tour Season 1911-12

Management:

The Quinlan International Bureau

(Successors to THE WOLFSOHN BUREAU)

1 WEST 34th STREET
NEW YORK, N. Y.

MISCHA ELMAN IN RECITAL.

Mischa Elman, one of the new century's real violin masters, gave a recital in Carnegie Hall last Saturday afternoon, January 28, and earned the plaudits of the multitudinous crowd of auditors in this imposing and attractive program:

Suite Goldmark
Concerto, D minor Bruch
Sonata, D major Handel
Ständchen Schubert-Elman
Rigaudon Monsigny-Franco
Schön Rosmarin (Alt-Wiener Tanz Weisen) Kreisler
Meditation Cottenet
I. Palpiti Paganini

Since the time when he made his initial appearances before the American public some few seasons ago, Mischa Elman's musical conquest of our continent was complete, yet like the true and deep souled artist that he is, he did not rest content on his laurels, brilliant though they were, but strove to show our people from season to season that his art extended far below the glittering surface of mere virtuosity and consisted also of the sterner stuff that has raised half a dozen violinists of history above the rest of the fiddle playing horde and made those few the idolized masters of all time.

Mischa Elman is young—gloriously, magnificently young—and it is his youth that inspires the staidest critics with such unlimited confidence in the marvelous Russian artist's future. Here is a genius in very truth and if the technical and musical possibilities of the violin are not to be carried beyond the limits achieved by Paganini, Wieniawski, Vieuxtemps, Joachim, then at least Mischa Elman has every chance to duplicate them for us in this newer and more materialistic century.

For a year or so it seemed as if the young man wavered between devotion to the more serious side of his art and a romping desire to capture the easily won applause of the groundlings with technical display and exploitation of the purely virtuoso repertory. However, those who knew the Elman nature best predicted a quick change in the seeming bent of the boy, and sure enough the transformation came within a twelvemonth and worked wonders in the style, manner and actual performance of the feted player.

Now Elman is an artist of the highest type, serious, whole souled, studious, and imbued with the most exalted ideals. He has mastered the chamber music and the symphonic literature and through them informed himself of the larger perspective in music, the broader boundary, the deeper purpose, and more lofty meaning of the tonal art. His youth is for that very reason an invaluable asset in his present stage of development, for it lends his every performance the vivifying spirit, the pulsing emotionalism, and the rhythmic life and eagerness which never allow an Elman reading to degenerate into mere pedanticism or tawdry exhibition of cheap mechanical feats.

Goldmark's suite, with its warm, rich music had a well nigh matchless interpreter in Elman, whose lovely timbred tone and wide command of color nuances revealed the picturesque measures in all their brilliancy of hue and intensity of dramatic utterance.

In the Bruch concerto lovely serenity and supreme musical insight distinguished the performer, together with perfect technical command, flawless intonation and tone manifestations of astonishing volume and quality.

The Handel sonata was another revelation of the contemporary Elman, for his passion changed appropriately to profundity and his legitimate musical coquetry to strictest classicism in style and execution. The purity of the player's tone, the detailed mastery of every phase and phrase of the composition, and the grandeur of his conception as a whole established the high water mark of his violin deeds on that memorable afternoon and long will remain engraved on the minds of his tumultuously enthusiastic listeners.

Like the cathedral roll of an organ is Elman's delivery in his own Schubert "Serenade" arrangement and it created the same furore as on his previous presentations of the piece in New York. The quaint Monsigny number

took on fresh charm under Elman's compelling bow and coaxing fingers, Kreisler's "Rosmarin" waltz conceit was done with irresistible witchery in rhythm and diablerie in dynamics, and so entranced the Elman auditors that they clamored for a repetition.

A well made and musically meritorious "Meditation" by Cottenet, and Paganini's exciting "I Palpiti"—exciting as dashed off by Wizard Elman—ended the enjoyable program in a blaze of glory and filled the crowds of listeners with such a frantic desire for "more," that the obliging hero of the afternoon saw himself compelled to add encore after encore as an attempt to still the turbulent riot of joy.

Never has a New York audience acted with more applaudive exuberance, and long before the last encore was delivered, the Quinlan Bureau saw itself forced to an-



MISCHA ELMAN.

nounce a second Elman recital on February 13, although as originally planned there was to be "only one." Hundreds of persons could not be accommodated with seats in Carnegie Hall last Saturday and had to be turned away.

SUCCESS OF AMERICAN COMPOSERS.

OXFORD, Ohio, January 25, 1911.

To The Musical Courier:

The success of American composers is a source of gratification to all interested in the progress of American arts. There is no more truly American composer, in birth and in character, than Edgar Stillman-Kelley, and the appearance of his works on orchestral programs this winter bespeaks an increased interest in things American. So far this season Kelley's "Macbeth" music has been given by three representative symphony orchestras of the country. In New York the overture to "Macbeth" was presented in Carnegie Hall, December 4, by the Volpe Symphony Orchestra. The notices spoke highly of the American number. The New York Symphony Orchestra on its Western tour presented the same overture, January 24, at its Ox-

ford, Ohio, concert. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, produced, January 22, the closing number to the "Macbeth" suite, "The Defeat of Macbeth." This symphonic poem was well received by the large audience and the composer, who was present, was given an ovation.

Kelley's work in classic molds was represented by the quintet in F sharp, played by the Philharmonic Quartet, of Cincinnati, and Mrs. Kelley at a concert of selections from the composer's works given January 17, at the Western College for Women, Oxford, Ohio. This is the college which has conferred a "composing fellowship" upon Mr. Kelley, which affords him ample relief from the years of teaching abroad.

The quintet is to have several hearings in New York during February. It is a work, as are all of Kelley's compositions of this type, better known abroad than in this country.

Kelley is a true American, both in thought and action. The music of this country, in the hands of men with Kelley's aims and intentions, must rise to a place where it will be appreciated even by Americans.

(Signed) H. D. LE BARON,

Instructor in Music, Western College, Oxford, Ohio.

Sulli Pupils Heard in Bridgeport.

The following report from the Bridgeport (Conn.) Evening Post tells of a recent musicale in that city at which pupils of Georgio M. Sulli distinguished themselves:

The dance form in music was well exemplified by the Wednesday Afternoon Club members yesterday afternoon at the Stratfield, the program being arranged and the musicale directed by Mrs. Frederick M. Card. The hall was filled to its capacity and the enthusiasm of the auditors knew no bounds at the finish of the aria from "La Traviata," Verdi, by Lena Mason-Barnesley. Her voice of rare sweetness and brilliancy and her singing disclosed anew the sure method of Maestro Georgio Sulli, her teacher, which enables an artist to sing trills and runs with convincing skill. She seems to hold every one in a spell and shines just as brightly in duets or chorus work. She was the star performer, as besides her solo she was heard in two duets, "Estudiantina" and "Venetian Boat Song," with Mabel Bump, whose voice is a colorful contralto of warmth and richness.

Lealia Joel-Hulse made her last appearance here for some time and while she is gifted with temperament and great power, her main charm is in her rich, deep tones, round and clear.

She is to be the soloist of the Russian Symphony Orchestra on a five months' tour and will make her first appearance with them at Carnegie Hall, New York City, on February 16. Mrs. Hulse is the soloist of the Rutgers Presbyterian Church of New York.

Mrs. Hulse's groups of songs yesterday were "Serenade," Pienne; "Love's Dilemma," Richardson, and "The Danza," Chadwick, and showed her at her best.

Lois Fox Gives Unique Programs.

Lois Fox, who has become known for her unique song programs, sings delightfully old ballads, classical lieder, children's songs and Shakespearean songs. Miss Fox wears appropriate costumes which are exact copies of those she depicts in her songs. The singer was educated in Europe and this country. She has had special courses with famous teachers in Vienna, Stuttgart and Chicago. Miss Fox has filled engagements under the auspices of leading clubs in the East and West and has appeared at prominent schools.

The HARDMAN Grand

The Piano
of Leading
Musicians

The Grand Piano is the
conclusive test of the piano
maker's art.

That with scarce an exception,
the leading operatic artists of to-
day choose the Hardman Grand
for their own use, triumphantly
witnesses to its superiority.

The HARDMAN Piano is made in three forms:

The HARDMAN GRAND

The HARDMAN UPRIGHT

The HARDMAN AUTOTONE

The Parlor Grand, The Baby
Grand, The Small Grand

In three sizes and a variety of
artistic cases

The
Perfect Player-Piano

Send for handsomely illustrated Catalogue. The highest possible value allowed for Pianos taken in exchange.

Hardman, Peck & Company

Brooklyn Store,
524 Fulton Street

Founded 1842

138 Fifth Ave., New York

ROYAL DADMUN

BASSO CANTANTE

E. S. Brown Concert Direction New York



LESLEY MARTIN, Bel Canto

STUDIO: 1425 BROADWAY, NEW YORK

SINGERS—Suzanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hutchison, George Benius, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
WEDNESDAYBY THE
MUSICAL COURIER COMPANY(Incorporated under the laws of the
State of New York)

MARCO A. BLUMENBERG, President.

ALVIN L. SCHMIDT, Sec. and Treas.

S. E. Cor. 39th St. & 5th Ave.

Cable address: Popular, New York

Telephone to all Departments

4298, 4293, 4294 Murray Hill

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, FEBRUARY 1, 1911.

No. 1610

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building, Rene
Devries in charge.

LONDON—

Mrs. Evelyn Kaesmann, 56 Bloomsbury Street, Bedford
Square, W. C., London, England.

Cable and telegraphic address: "Evelkaes."

PARIS—

Delma-Heide, 30 Rue Marbeuf (Champs Elysées).

Cable and telegraphic address: "Delmahelde, Paris."

BERLIN, W.—

Arthur M. Abell, Jenaer St. 21.

MUNICH—

H. O. Osgood, Schraudolph Str. 1511.

LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

DRESDEN—

Mrs. E. Petter Frisell, Eisenstrasse 10.

BRUSSELS, BELGIUM—

Sidney Vantyn, 40 Rue Paul Lanters.

MOSCOW, RUSSIA—

Ellen von Tiedsch, Arbat, 84 Desnechny.

NAPLES, ITALY—

Clemente Reddish, Penstone Plato Storey, via Amedeo.

THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—

Louisa Upling, Rodlagsgatan 87, (by Karlson).

ARGENTINE, SOUTH AMERICA—

Mrs. T. A. Whitworth, Buenos Aires.

NORTHWESTERN DEPARTMENT—

Oscar H. Hawley, St. Paul and Minneapolis, 2727 Hennepin
Avenue, Minneapolis, Minn.

BOSTON—

Mrs. Gertrude F. Cowen, Hemenway Chambers, Corner of West-
land Avenue and Hemenway Street. Telephone: 43180 Back Bay.

ST. LOUIS, MO.—

Mrs. Isabel McCormick and Henry Roemer, 4806 Washington
Boulevard.

DENVER, COLO.—

Robert Clement, Hotel Revere, 1427 Blake Street.

LOUISVILLE, KY.—

Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

PHILADELPHIA AND VICINITY—

Office, 1710 Chestnut St., Philadelphia, Mena Queale in charge.
Telephone, Belmont 2487-L.

COLUMBUS—

Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—

R. N. O'Neill, 5817 Prosser Street.

CINCINNATI—

C. H. Zuber, Flat 14, The Avon, Mitchell Avenue.

THE MUSICAL COURIER is for sale on the principal news-
stands in the United States and in the leading music houses, hotels
and kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.NOTICE TO ADVERTISERS—Reprints of press notices from other
papers will hereafter be accepted for publication in THE MUSICAL
COURIER only at the regular advertising rate per inch or line. All
such notices must be accompanied by the originals from which they
are quoted. Managerial announcements about artists will be accepted
only when they are news and must be sent subject to editorial re-
vision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.	
United States,	\$5.00
Canada,	\$6.00

Great Britain	\$12.00	Austria	18s.
France	\$12.50 fr.	Italy	\$12.50 fr.
Germany	35 m.	Russia	12 r.

Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and
subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$900
a single column inch, a year.On reading pages, having three columns to a page, \$400 an inch.
a year.Reprints, business notices, etc., at \$1 a line. Broken lines counted
as full lines. Headings counted as two lines per heading.

Full page advertisements, \$400 per issue.

Column advertisements, \$100 per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made
by check, draft or money order, payable to THE MUSICAL COURIER
Company.Advertisements for the current week must be handed in by 2 P. M.
Saturday.All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York. General Distributing Agents.

Western News Company, Chicago. Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.THE next great composer who wishes to be count-
ed in the swim will have to out-Strauss Reger.We have no objection to "endless melody" in
music, provided it is not the front end of the mel-
ody that is wanting.REMARKS a Milan exchange: "In America Ca-
ruso's drawings are quite as famous as his singing."
Yes, they average about \$11,000 per night."THE Kaiser's auto horn," says a Markneukirchen
exchange, "toots four tones that can be heard a
quarter of a mile off. It is of silver." That is no
excuse.IF there are any reasons why recital pianists do
not play Rubinstein's lovely A minor barcarolle,
opus 93, then the Neglect Editor of THE MUSICAL
COURIER would like to know them.MRS. GEORGE S. WILKINS, a wealthy widow, de-
clares that she will devote her life to making the
Igorrotes musical. Why do missionaries never be-
gin their good work in the home country?BALTIMORE again is discussing the advisability of
erecting its own opera house. Practical steps to-
ward that purpose were revived after the success-
ful performances there last week by the Philadel-
phia-Chicago Opera Company.As forecasted exclusively in THE MUSICAL COURIER
a fortnight ago, Gustav Mahler has been
signed for another year as conductor of the New
York Philharmonic Society, a wise and proper move
on the part of the orchestra's executive committee.FRAU COSIMA WAGNER continues on the sick list
and has left Bayreuth with her family—exclusive
of Siegfried—for St. Magarita, near Genoa, Italy,
to remain indefinitely. No arrangements have been
made by her at present, as her health is the sole sub-
ject of interest.OF all forms of critical parochialism the worst is
antagonism to musical prodigies merely because
they are prodigies. Nearly all the great virtuosi
were infant phenomenons. As Leschetizky said in a
recent magazine interview: "To be artists, there
must first be prodigies."FROM the Morning Telegraph we learn that "the
management of the Metropolitan Opera House
would find the popularity of the very efficient Wagn-
erian performances given there considerably en-
hanced if those representations were not quite so
long." It is a good objection, for the works of
Wagner really are admirable and everything pos-
sible should be done to make them better known.SPEAKING of the recent "Girl of the Golden
West" hearing in Philadelphia, the Public Ledger
of that city says that one of the Opera officials "was
pacing up and down the foyer of the big auditorium
during the performance. He looked down the
blocks of vacant seats, heard the applause of the
skimpy audience spatter faintly—a mere zephyr in
a forest—and thought of the scantiness of the ad-
vance sales for the coming performances."A CORRESPONDENT sends this impressive musical
item from Denver, Col.: "Gaston Otey Wilkins,
formerly the organist and choir director at Saint
Mark's Church here, has gone to Memphis, Tenn.,
to assume a double position there in a church and
a synagogue. Mr. Wilkins will be remembered in
a way that few other artists, even the very greatest,
can hope to be, for he was the first man who ever
played a Chopin nocturne on a steam calliope. To
stimulate the possibly failing courage of their teamduring a football game the Denver University stu-
dents hired a steam calliope from the Sells-Floto
Circus, the winter quarters of which are in this city.
After rendering 'Turkey in the Straw,' Mr. Wilkins,
made bold by success, played the nocturne popular-
ly known as 'the first.' Much of the rubato, most
of the ornamentation, and all of the famous cadenza
that precedes the conclusion went by the board de-
spite the desperate efforts of two students, who
fired the boiler during the progress of this elegiac
and moody number. Mr. Wilkins said that his fin-
ger stroke varied with the character of the passage,
being anywhere from a foot and a half to two feet."IVAN CARYLL, the musical comedy composer, told
in an interview: "Many girls to whom I have of-
fered engagements in light opera might have been
stars in that field, but they have disappeared in the
ocean of classical music." Mr. Caryll's point is well
taken, and it agrees with what THE MUSICAL COURIER
often has stated. Our light opera stage needs
more good voices than ever, and pays their pos-
sessors liberally besides offering a much quicker and
easier way to fame than grand opera.WAGNER seems to have had a singularly soft spot
for the female characters in his operas. Only three
of his women made the least pretension to wicked-
ness, Venus, Ortrud, and Kundry, and none of them
do any real or purposeful harm. Venus was seduc-
tive by profession, Kundry acted under the influ-
ence of Klingsor's spell, and Ortrud's spite repre-
sented merely pardonable ambition for her husband
and herself. In their deaths, the Wagner women
also were treated with consideration by the master,
for they all perish of broken hearts or through
suicide. No Wagner heroine ever murdered or was
murdered. Richard of Bayreuth in a gallant mus-
ical mood, evidently escaped the attention of all
his biographers and commentators, painstaking
though they were.At the recent second annual dinner of the Fra-
ternal Association of Musicians of New York a
formal discussion took place on the subject of opera
in English. The speakers consisted of an excellent
comic opera composer, a successful foreign music
publisher, a manager of grand opera, a music critic,
a newspaper publisher, a writer on musical topics,
and a foreign composer of grand opera. Some of
the opinions advanced were weird in the extreme,
notably those of the music critic and of the news-
paper publisher, both of whom admitted on differ-
ent occasions to a MUSICAL COURIER editor that
they know nothing whatsoever about music. One
of the real difficulties in establishing English opera
here lies in the fact that most foreign singers are
its sworn enemies, for they find our vowels and
consonants difficult to master and therefore con-
veniently declare the task to be impossible. Some
of the singers should have expressed their views at
the dinner aforementioned, for in their hands—or
rather in their throats—lies the real solution of the
English opera problem. The foreign publisher who
spoke insulted gratuitously the Americans present
when he asked why we send our young singers
abroad to learn to mispronounce foreign languages
there. As a matter of fact, the American singers
who spend a few years in Germany, France, or
Italy return to this country with an astonishingly
good command of German, French, or Italian (and
sometimes all three) both for singing and speaking
purposes. On the other hand, those German,
French, and Italian singers who come here season
after season and remain in America all winter,
rarely ever expend the time or the gray matter to
learn English even half way properly. Some of the
murder done to the King's English by most of our
vocal visitors from abroad almost deserves hanging
or electrocution for the perpetrators.



The audience had hurried away an hour before. It was dead and dark and drear at the Metropolitan Opera House. Outside, the blasts of wintry night whistled chromatically through the chinks of the big Broadway doors; inside, all was snug as a bug in a rug and the faintly audible treble tunes of Boreas were furnished with a fitting bass obligato in the snores of the sleeping watchman.

A clock with a signalling device told the reposing guardian that it was time for his periodical walk of inspection. He arose, stretched himself, took his lantern, and peered into all the nooks and crannies of the big house to see that Loge played none of his fire pranks in order to spite the Italian régime at the Metropolitan. Last of all the conscientious watchman gazed into the inky black vastness of the auditorium, and seeing and hearing nothing, went back to his resting place, disposed himself in comfort, and with a satisfied yawn on the triad tones of E flat minor, fell into further deep and well deserved slumber.

Could the sleeper but have divined what took place in the auditorium of the opera house a moment after he closed his eyes, his dreams might not have been so peaceful, for a weird, brightly bluish light illumined the stage and the house and ghostly figures crowded out from behind the scenes and overflowed into the boxes and the seats of the parqu岸. Anyone gifted with astral prescience and a fair knowledge of opera would have recognized the queer crowd at once as the shades of the characters enacted by the singing actors of the past and the present musical day. However, the absent watchman was neither astral nor awake, and in consequence the whispering, gesticulating throng of roles found themselves becoming bolder and presently their conversation grew loud enough to enable a fairly complete record of it to be set down.

A keen-faced, white-haired conductor took his stand in the orchestral pit and made a signal toward a box on the left. In it was seated the Flying Dutchman, who arose, and on a clarion blew clearly the "Johohæ" of the opera named after him. At once the curtain rose and revealed the graveyard scene of "Robert le Diable." At the left (from the spectator) a spinning wheel hummed its rhythmic whirr and Marguerite accompanied the droning sound with the beginning of the "King of Thule" ballad.

"Stop," yelled Liszt—for it was indeed he—from the orchestral pit, where he had been leading an orchestra of skeletons. "You are getting things a trifle mixed. We are doing 'The Flying Dutchman' tonight. Senta ought to be singing the spinning wheel song. Where is Senta?"

Cries of "Senta," "Senta" echoed and re-echoed through the house, but brought no response. Liszt was visibly annoyed and seemed about to lay down his baton, when Don Giovanni got up from his seat in the sixth row and said, "Pardon me, Meister, but there is a lady in the rear of the Dutchman's

box and from here she looks very much like the one you are seeking."

"Are you up there, Senta?" shrieked Liszt.

Very much abashed, the Dutchman leaned over the rail and explained: "Yes, she's here, and what's more she's going to stay here as long as that Don Giovanni person is around."

"But how can we go on with the performance?" inquired Liszt.

"Oh, hell, it's only opera, so what's the difference?" consoled the Dutchman.

"Well," assented Liszt, "that's true in a way. Now, if it were one of my son-in-law's later works, wherein he quite discarded the old manner of Meyerbeer and termed them music dramas—"

"One moment, Meister," interrupted Don Giovanni, "but I'd just like to ask that melancholy Dutchman in the black pajamas what he meant when he attacked my character."

"Just what I said," snapped the Dutchman.

Don Giovanni quivered with rage and grasped his sword. "Just remember, Dutchy, what happened to the Commandant when he interfered with my pastimes."

"Come on," roared the Dutchman in reply, "I'm ready for you. There's no audience here now, and we don't have to play your opera according to the book. Why, you sparrow throated, trilling, ditty squealing, spaghetti sucker you, I'd—"

"Gentlemen, gentlemen, I beg of you," protested Liszt, "there are ladies present and some of them are under my especial protection." At this remark, Mignon, Elizabeth, Griseldis, Beethoven's Leonora, Micaela, Bertha, Chrysothemis, Elsa, and Desdemona, applauded loudly. Parsifal whistled on his fingers and stamped his feet.

Liszt began to conduct and immediately the hubbub ceased in the body of the house and started in the orchestra.

"Great heavens, what are you boys doing?" remonstrated the venerable leader; "you must be reading your parts upside down. Let me see." A violinist handed Liszt a sheet of music. "Sure enough," he went on, "I thought so."

"Bitte um Verzeihung," came a voice from a figure seated on one of the graves, "but what they are playing is quite correct. I asked for my music tonight." The language was Greek, but the accent was unmistakably Munich.

"Who are you?" asked Liszt.

"I'm Herod, in Strauss' 'Salome,'" was the answer, "and those measures typify my mental and physical characteristics."

"No music can quite do that," sneered Salome, who had been standing quietly back of the side rail. Every one turned to stare at her. Liszt laid down his baton and ran rapidly toward the beautiful girl. His age hampered him, however, for Don Giovanni had reached her an instant before.

"Pardon me, mademoiselle," gasped Liszt, "I wish to—"

"There is no pardon for a cavalier who is too slow," Don Giovanni reparteed at his rival; "this lady belongs to me."

"But I saw her first," protested Liszt.

Taking her chewing gum from her mouth, Salome regarded the disputants cynically through her basilisk eyes, and in cool, even tones said thoughtfully: "I wonder which one of you two chaps would let me bite his lips after he is dead? I say, Jochanaan, just strike off those two top pieces, will you, and we'll find out right away." A headless man approached at the summons, and swung an enormous scimitar on high. Don Giovanni and Liszt turned precipitately, fled toward the front of the house with Jochanaan in hot pursuit and all three went through the Broadway wall and no one saw them more.

Mephistopheles leaned over Violetta, indicated Salome with a toss of his head and whispered: "That one's too tough for me, my dear. Really, you and Thais are white robed angels compared with her."

Violetta resented the remark. "I don't see why you put me in a class with Thais."

"Who says anything against Thais," Parsifal asked blushing, and a shout of laughter resounded from all over the house.

"The man who wouldn't let himself be kissed," mocked Kundry, bitterly.

"Perhaps if Wagner had put me in 'Parsifal,' the result would have been different," ventured Venus, smiling sweetly at Elizabeth.

Elizabeth, at a loss for a reply, fell to weeping bitterly, and Wotan put his fatherly arm about her in consolation.

"Here, drop that," screeched Fricka, who had been comparing notes in a corner with Erda; "she's a good girl and I won't have any of your nonsense with her."

"Oh, Wotey, dear, they're on to you," laughed Venus, chirpingly; "you'd better go back home to the fireside and stop your wandering."

Fricka and Erda looked at each other. "What do you know about our husband's private affairs?" they asked in chorus. Venus put her hand over her mouth.

"Mama," spoke up Brünnhilde, "that hussy told me father spends all his Saturday nights at the Venusberg—"

"Ah, shut up," interrupted Carmen; "since when have you become so blamed virtuous yourself?"

Brünnhilde's breastplate heaved with rage. "Didn't I walk into the fire and cremate myself just because my husband was—"

"Your husband?" Carmen broke in again; "I never saw any marriage certificate of yours with Siegfried."

"Well, at least I was true to him," Brünnhilde flashed back, "and he didn't find any bull-fighters hanging around our little flat up on the rocks when he came home of an evening."

"I got that, thank you," Escamillo called out from

behind the proscenium arch, "but how about our mutual friend Gunther?"

Brünnhilde hurled her spear at the protruding head of Escamillo, who ducked just in time to escape the missile. It was caught deftly by Klingsor. "Naughty, naughty," chided the magician, shaking his finger at the infuriated Walküre. Cherubin approached and whispered something in her ear, whereat she turned crimson and mounting her horse Grane, flew straight up to the topmost gallery, whence the sounds of a terrible conflict arose almost immediately. A woman's contralto pleading was intermingled with a German tenor's protests, and a dramatic soprano's "There, take that, you brazen baggage," "This for you, you apology for a husband," "Think you'll imitate your grandfather, do you?" Grane came flying back downstairs and astride him sat Brünnhilde, holding in front of her the dust covered, tousled, and palpably humiliated Siegfried. The couple disappeared behind the scenes and a relief party was organized to rescue the moaning woman in the gallery. When she was brought below, the others crowded about her. "Why, as I live, it's Delilah," cried Radames.

"Here, take a sip, dearie," volunteered Brangaene, offering a vial to the half unconscious woman.

"No, you don't," murmured the latter feebly; "I took one of your drinks yesterday and that led to the trouble with Siegfried."

Tristan stood near, looking at the scene curiously. "Here," he sputtered, "if Delilah won't drink it, I will."

"You?" queried Brangaene in amazement.

"Yes," persisted Tristan doggedly, "give it to me."

He took the vial from Brangaene's unresisting hand, walked toward Lucrezia Borgia and bowed. "To your health, madam," said the doughty Tristan and drank half the draught. He proffered the remainder to Lucrezia. Her lip curled scornfully. "Oh, I know," she commented cuttingly, "it's the old trick I invented myself. The top half of the stuff is all right, but when you press a secret spring, a well of poison flows into the balance of the drink and there you are—or rather, there you aren't."

Tristan stepped close to Lucrezia and whispered something in her ear. When he had finished, she looked at him with a questioning light in her wonderful, glinting eyes. "I swear it," spoke Tristan hoarsely; "ask Isolde."

A cry broke from Lucrezia. "Give me that vial," she gasped, and seizing it, greedily drained the liquid to its very dregs. Isolde, who had witnessed the entire episode, fainted in a corner, and Faust rushed to her assistance.

"Who are you?" Isolde questioned softly when she revived, and saw Faust's eager face close to her.

"I'm the fellow who does the garden scene with Marguerite," he informed Isolde, "but I've observed your work in the garden scene of 'Tristan' and if you'll permit me to say it, without any reflection on Marguerite, I don't see why we couldn't get an opera written for us two with a garden—gee! I've got an idea."

"What is it?" asked Isolde impetuously.

"Brangaene," called out Faust, "just bring us two more of those drinks of yours, will you, and see that you make them full measure." Isolde cast down her eyes, and Marguerite, screaming hysterically—

Bing, bing, brrrr! A clock with a signaling device told the reposeful guardian that it was time for his periodical walk of inspection. He arose, stretched himself, took his lantern and peered into all the nooks and crannies of the big house to see that Loge played none of his fire pranks to get even with the Italian régime at the Metropolitan. Last of all the conscientious watchman gazed into the inky black vastness of the auditorium, and seeing and hearing nothing, he went back to his resting place, disposed himself in comfort, and with a satisfied yawn—this

time in the joyous key of G major—fell into further deep and well deserved slumber.

Count that day rare
In whose swift round,
No rare old Strad.
In pawn is found.

"Der Rosenkavalier" is a comic opera, according to advices from abroad, but it lasts over four hours. There is nothing comic in that.

Refreshment note: Mrs. Gatti-Casazza and Mischa Elman ate ice cream between the acts of "Meistersinger" last Saturday evening.

Apropos, somebody claims to have heard maestro Toscanini remark that "Meistersinger" is the most beautiful Italian opera ever written.

Praise of Beckmesser interpreters in "Meistersinger" is misplaced. A bad Beckmesser is impossible.

There is nothing musical in this little New York Evening Telegram anecdote, except the covered fifths: "Winsted, Connecticut, calls attention to a hen found alive after being buried in fire ruins for eight days. The intelligent bird had sustained life by laying eggs and devouring them and could probably have survived indefinitely."

Three things there are which a woman ought to ask herself before she tries to join a church choir. Number 1:—"Am I good looking enough?" If she is, then the other two things really don't matter.

LEONARD LIEBLING.

A SARTORIAL TRAGEDY.

According to the daily papers, when Miss Soprano and Mrs. Alto reached the opera house to take part in a benefit concert, one never-to-be-forgotten day last week, they made the horrible discovery that they were both dressed exactly alike. The feminine mind alone can grasp the true awfulness of such a dilemma. The duller masculine brain is so constituted that it observes ladies' gowns only when they are unduly abbreviated, or translucent. But there was not a woman worthy the name in that huge auditorium who would not have blushed, gasped, and tittered had Miss Soprano dared to step on that platform after Mrs. Alto, as like her in costume as was one Dromio like the other in Shakespeare's "Comedy of Errors."

Miss Soprano sprang to the telephone, we are told, uttered Brünnhilde's war cry, we suppose, gave a hurried order to her maid at the hotel, and appeared on the stage in half an hour, smiling from another gown—a perfect dream of a dress in rose-pink with minor details we do not understand. Supposing Miss Soprano had sung first—can we be sure that Mrs. Alto would have had the same Napoleonic promptitude and decision in springing to the telephone? Would Mrs. Alto's maid have been ready with another dress? Would she have reached the theater in time to save her mistress from disgrace, humiliation, disaster? We cannot say. These things are much beyond us.

Strangely enough, accidents never happen singly. Only the other day a similar sartorial tragedy set all our office in a panic. For as our oratorio editor was going out our poker editor was coming in. They were staggered on discovering that they were identical in costume and appearance. The shock did not prostrate them, however. With a promptitude equal to that of the Napoleonic soprano, the poker editor grasped the office scissors, cut off one-half of his whiskers, tucked his trousers inside the tops of his long boots, and broke off the stem of his clay pipe so that the bowl came under his nose. The two editors, now finding themselves unlike, soon recovered their composure, and have since become fast friends. (P. S. We are not sure which one is the faster.)

THE "ROSENKAVALIER" PREMIERE.

(By Cable.)

BERLIN, January 28, 1911.

To The Musical Courier, New York.

After attending the Dresden "Rosenkavalier" première I am in a position to confirm the brilliant success of the work and the ovation tendered to Strauss, even if the new opera did not prove to be quite the sensation expected. The musical characteristics of "Rosenkavalier" are simplicity in the harmonic scheme and orchestral architecture, with extensive use of real Viennese waltz rhythms. The vocal parts are largely "Sprechgesang," but there are also several very beautiful lyric ensemble numbers. The performance was admirable in every respect. Marc A. Blumenberg was one of the interested auditors.

ABELL.

CRITICS VS. CRITICISERS.

Now and then we feel a something in our heart which is akin to pity when we see how universally the poor, harmless critics are despised. Tennyson calls them "the long-necked geese of the world that are ever hissing dispraise because their natures are little." Well, that seems to be the general opinion of Europe concerning critics, but it is entirely wrong to put the everyday critic of the New York newspapers in the same boat with those crude fault-finders of half-civilized Europe. What would be the fun of reading our dailies if the music criticisms were suppressed? It amuses us to learn from the Star that the musical comedy produced last night was "poor stuff musically, of a very conventional pattern, though the play was strong and the lyrics excellent," when we have just read in the Moon that "one of the most stupid plays ever foisted on a patient public was relieved by the sparkling and really fresh music provided by the composer." We know that if the afternoon Bugle says the production was sumptuous and the girls pretty, the evening Cuckoo will affirm that the scenery was threadbare, a disgrace to Broadway, while the chorus was absolutely repulsive.

With the opinions of these solons we are not affected, beyond being amused—and even that form of amusement is getting stale by reason of endless repetition. Of course, when these wise men venture into the realm of facts our pleasure becomes more substantial. For instance, one learned critic informs us that "Mr. Caryll, like other English composers, writes pieces in 4-4 and 2-4 time much better than he does waltzes. He evidently is aware of this fact, for there is little waltz rhythm in the score ('Marriage à la Carte')." The first sentence expresses an opinion, and consequently does not concern us. But the second sentence asserts that Caryll knows he is weak on waltzes and has, consequently, employed little waltz rhythm. As a matter of fact there are four times as many waltz themes in "Marriage à la Carte" as in "The Merry Widow." It is evident that Caryll does not know that he is weak as a waltz maker. We might more truthfully say that Lehar knows himself a very inferior waltz composer and so ventured to put so few waltz tunes in his score.

Of course, those who know nothing about music may be impressed with the erudition of the man who can write with such facility about 4-4 and 2-4 versus waltz rhythms. To us, however, that particular critic would have been more amusing if he had given his opinion, rather than his knowledge, on the Caryll waltzes.

There are other critics who like to write about "musical algebra," "symphonic mathematics," and other pseudo-technical and profound, but really meaningless, matters. What has algebra to do with music? Why not compare it to cold slaw or parsnips? We believe that not a single composer of merit from Bach to Strauss could extract any meaning whatever from the expression "musical algebra." We remember the delight of a boy who

heard an orchestra for the first time. "Some of the sounds," said he, "were just like blowing down an empty bottle."

Not long ago a lady who knows nothing about music described an effect a pianist made, as "just like drops of water." So when we hear a man talk about musical algebra we have an uncomfortable kind of feeling that he belongs to the same class as the lady with the water drops and the boy with the empty bottle. To tell the truth, we can understand what the hollow tone of an empty bottle is. But we are totally at sea with a piano that is "just like drops of water," and we are entirely unable to form a conception of the sound of algebra. A course of harmony and counterpoint, and the composition of a few songs, however bad, would rid these critics of some of their perverted notions, and make their writings more intelligible to musicians. Fortunately, also, a little practical knowledge of music would not ruin the critic as a purveyor of fodder for the casual reader of music criticisms in the daily papers.

OPERA is to be given at the New Theater next season, according to a recent decision of the Metropolitan directors, and such works as "Thais," "Boheme," "Louise," "Carmen," "Pelleas et Melisande" and "Madam Butterfly" may have their permanent home at the uptown house. Thus the Metropolitan Opera will become its own competitor, not at all a bad scheme in view of a certain previous experience.

WE are in receipt of the following valued communication:

To The Musical Courier:

DEAR SIR.—In last week's edition of your paper you gave a list of eminent men whose names begin with S. Now what's the matter with Sousa?

ANXIOUS INQUIRER.

He's alright.

CHEERFUL EDITOR.

OMAHA MUSICAL NEWS.

OMAHA, Neb., January 26, 1911.

Louise Kirkby-Lunn's song recital of January 17 was unanimously declared to be one of the great treats of the season. Her excellent program represented Brahms, MacDowell, Reger, Henschel and Wolf, and included a group of early French songs which was given with rare delicacy and charm. Madame Kirkby-Lunn completely fascinated her audience with her remarkable capacity for artistic analysis and the glorious beauty of her voice. She was repeatedly recalled.

The initial appearance of the Cincinnati Symphony Orchestra in the Brandeis Theater on the afternoon of January 24 will long be remembered by the enthusiastic audience which greeted this most excellent organization. The young conductor, Leopold Stokowski, won immediate favor which was changed to firm conversion before the close of the first movement of the Tschaiakowsky symphony. His unaffected but intense manner spoke clearly through a program of large and varying demands. "Suite l'Arlesienne" (Bizet) was given a very interesting reading, and the third movement was applauded insistently. Praise is being lavished upon the Cincinnati Symphony Orchestra and its brilliant conductor.

Coming events are as follows: Carrie Jacobs Bond in the Y. W. C. A. Auditorium, February 2; Johanna Gadski in the Brandeis Theater, February 7; Max Landow in the Y. W. C. A. Auditorium, February 9, and the Ricaly String Quartet in the same place, on February 15.

EVELYN HOPPER.

Mrs. E. H. Wescott, musical director of the choir and glee club of the First M. E. Church, of Plattsmouth, Neb., is doing much good work to advance the cause of music in her section. At a recent concert the program was made up of excerpts from several oratorios and a number of excellent songs by American composers. The solo singers of the night included Ernest Tuey, Zelma Tuey, D. C. York, Mrs. Max Adams, Mrs. R. B. Hayes and the Misses Thompson, York, Windham, Crabill and Brady. Mildred Cook, violinist; E. H. Wescott, organist, and a chorus of thirty voices assisted in the program.

BUSONI IN CHICAGO AND ST. LOUIS.

Ferruccio Busoni is conquering as few pianists have conquered. His recent recitals in Chicago, Denver, Minneapolis and his appearances with the St. Louis Symphony Orchestra have demonstrated this fact beyond a possible doubt. The following notices go fully into the details of Busoni's triumphs and his art:

One of the largest audiences which Orchestra Hall has held this season was taught by Ferruccio Busoni on Sunday how admirable a thing the piano is if it is played as he can play it.

There are, indeed, few performers who have mastered the art of interpretation to such a degree that their achievements are able, in every branch of piano literature, to carry rapture to the ears of those who listen to them. But in the little band of pianists who can do this thing Mr. Busoni must be given a foremost place. In making this statement it must not be inferred that the art of playing the piano is summed up in the degree of rapidity with which a performer can rattle up and down the keyboard. Nor must it be believed that the business of playing notes with the hand held high or with the hand held low—a matter discussed with great seriousness in the studios—has much to do with the pre-eminence of the artist who was heard at this recital.

Mr. Busoni is, to be sure, possessed of a remarkable execution, but such a degree of mechanical mastery is taken for granted in the case of every artist who solicits the homage of the throng. He is



FERRUCCIO BUSONI.

endowed with, or he has acquired, a touch of admirable tonal charm, but this is also one of the elementary factors in the success of any pianist of his fame. The superlative distinction of Busoni's playing is, therefore, not only concerned with the transcendental beauty of keyboard manipulation, but with other qualities which must enter into the achievements of an artist who aspires to stand in the proud place of the greatest and of the best.

Of these qualities his musicianship and his artistic sanity are two of Mr. Busoni's most admirable possessions. The Italian artist has tilted other fields than that field devoted to the piano alone, and this taken his view of the artistic horizon is broad and comprehensive. He has learned that much more goes to piano playing than the striking of the keys. He has learned that much which is put by some other pianists into their performance could be effectively left out. And as Mr. Busoni is a composer as well as a pianist, he has also profited by the knowledge which a composer must bring to the work which he attempts to do. But in listening at his recital to the great master of piano playing it became possible to regret that he has ambitions as a creator. For musical composition has spoiled many a fine instrumentalist who has neglected the art in which he really could shine resplendently to dabble in an art in which he can never shine at all.

Only two composers were interpreted at the recital. Chopin was represented by his four ballads and Liszt by three etudes, the legends "St. Francois d'Assise" and "St. Francois de Paul," and the fantasia on themes from Mozart's "Don Juan." Mr. Busoni's conception of Chopin's art was particularly interesting. It is a conception eminently sane, having nothing in common with that of many pianists who see as they play the Polish master's inspirations a vision of the hectic, sentimental Chopin gazing with languid adoration into the eyes of Polish courtesans. If Mr. Busoni's reading of this music is a little lacking in fervidity, its virility is, at least, a wholesome change.

The compositions by Liszt were magnificently set forth. There was little sincerity in the Hungarian composer's writings for the piano, but they did, and do still, display certain features of piano performance to admirable advantage. The tonal delineation of St. Francois de Paula walking on the waves is, if one may be permitted a little candor, rather absurd, and that of St. Francois de Assisi preaching to the birds sometimes verges upon unconscious humor. But so fine was Mr. Busoni's playing of these things that one almost felt convinced that the music was worth performing.

In the "Don Juan" fantasia, the recitalist gave evidence of his virtuosity, and the ease with which he surmounted extraordinary difficulties, the beauty of his tone in the singing passages were a joy, indeed, to hear. There was tremendous enthusiasm at the close of the piece, and it was only after Mr. Busoni had appeared and reappeared many times to acknowledge the insistent enthusiasm that

he at last consented to play Liszt's "Rigoletto" fantasia as an additional offering of art.—Chicago Record-Herald, January 24, 1911.

BUSONI STAR AT RECITAL.

ITALIAN'S MASTERY OF THE PIANO ALMOST UNCANNY, SAYS ROSEN-FELD.

Pianists have that uncanny feeling when they listen to the playing of Ferruccio Busoni, the pianist, who gave a recital at Orchestra Hall Sunday afternoon. Uncanny because such marvelous technical mastery of the piano is rarely met with in the experience of concert going. Taking this great Italian only from the intellectual and purely technical standpoint, the feats he accomplishes are stupendous.

I heard him play the four Chopin ballads presented as his first group, and though perhaps he disdains the sentimental and remains absorbed more in regard to the pianistic contents of these remarkable compositions, there is still that authority in their interpretation which causes the listener to marvel at the plasticity and the translucence of their reproduction.

They resemble the art of the sculptor more so than that of the etcher. Every line is intact, and though pianists often claim that he distorts and cuts his phrases, I, for one, am willing to sacrifice unity of form on this side rather than to hear these pieces played with a super-sentimentality and a lack of clarity. In the performance of the first and third of the ballads there was that mysterious and poetic beginning, gradually developed into a cumulative climax, which was rousing in its effect. And the expositions of the Liszt selections were not only transcendent in their technical display, but the deeper meaning of the compositions themselves was brought forth with the understanding of authoritative musicianship. It was a recital for the thinking pianist and musician.—Chicago Examiner, January 24, 1911.

Thorough master of the pianoforte in the most masterful style, Ferruccio Busoni, the Italian pianist of international fame, received an ovation after every number which he played at the Symphony (concert, Odeon, last night. Not only the audience paid him the most distinguished attention, but the musicians on the stage hung spellbound on every one of his pianistic utterances. Busoni, Paderewski and Stojowski are regarded as the three leading piano virtuosos of the day, yet in his interpretation of Chopin the Italian outpaces his colleagues. It is compellingly characteristic. Especially in the ballade in G minor was revealed the soul of the man and the poetic feeling of the artist. His treatment of these Chopin soli was full of the weird sadness and the passionate abandon in which Chopin gave himself to the afterworld. Accentuation and phrasing are the artist's own, and at times his shading is so tender that one marvels at the thundering power and strength with which he works up to the crescendo. After the Liszt concerto, which gives the piano all the best of it at the expense of the orchestration, he responded to a spontaneous recall with Liszt's "La Campanella." The limpid, graceful runs, the rich, pure tones and the great, long trill, clear as the bells of which the piece is descriptive, enthralled the audience. Busoni's technic is without flaw, but his own genius works beautiful wonders out of well known works of Liszt and Chopin, of which his program was made up.

Busoni's "Eine Lustspiel Overture" was the opening number by the orchestra, and received splendid handling on the part of Director Zach and his musicians. The orchestra's accompaniment to the concerto was another evidence of the Zach school and methods which are becoming more satisfactory and inspiring at every concert, but it is in the Strauss symphonic poem, "Don Juan," that leader and men came into their own, as well as in the Liszt "Mephisto Waltz." There was a general expressed desire that Busoni be heard here in recital some time this season, and if it can be arranged he will give a mid-Lenten concert in March, which will be of a semireligious character. The great pianist has numerous friends among the Catholic hierarchy and has studied his Bach in secluded monasteries of Italy, Germany and Austria. With Bach masterpieces predominating in the program, the Lenten spirit should be amply served.—St. Louis Times, January 21, 1911.

Ferruccio Busoni fills us with wonder. There is nothing possible on the piano which he cannot do with a mastery absolutely infallible and a reserve force that is almost awesome. The two legends, "St. Francis' Sermon to the Birds" and "St. Francis Walking on the Waves," reach the final goal of tone painting on the piano. The thing is so visualized that we cannot but feel ourselves wandering unseen in the forest listening to the voices in the branches, until we hear the gentle words of the saint speaking to the birds in tones they could comprehend.

It was so restrained in spirit, so illusive, yet so completely in the sentiment of the thought, that we seemed to be present in person at the actual fact. Then the overwhelming volume of tone, sustained with an ease that gives no sense of the labor in the other legend, is tremendous. With that dominating force of mind which you feel back of every note he impresses us as like no other.

Busoni might be called the reincarnation of the spirit of Liszt, so identical seem to be their modes of thought and expression. Tradition has it that Liszt himself had not great beauty in his touch, that he had to fight to gain melodic utterance, nor did he ever quite master it; and something the same is true of Busoni. Though in his case it does not seem as if he could not give melodic expression to his meaning, but as if he had deliberately chosen a way of playing a melody which should be absolutely individual. It is hard for us to comprehend his intention, nor can we sympathize with his idea of melody, but it is a definite mode of speech from which he never varies.

In place of the curving line there is a distinct point, emphasized and dwelt on, then a move directly to the next note. The result is angular, ungraceful, almost as though he felt that what we call melody was somehow banal and must be treated by a man in another fashion to give it dignity. He may be right, and anything that so important a man does is to be considered seriously, but the appeal is to the head, not the heart. That sentiment can run into sentimentality is no reason why a man should deny himself all approach to emotion; yet this is what Busoni does.

The Chopin that he brings to us is a new figure, one that makes you blink a moment, and as you become better acquainted does not seem the true figure of the poet. The bigness of the Busoni way of

going at things rather bulges the frail images of Chopin out of shape. The breadth, the heavy accentuation, which fitted so well with the idiom of Liszt makes Chopin sound almost pompous, while things that in the hands of lesser Liszt players appear bombastic become vital under his fingers. The dreamer that was in Chopin, that which none can define, yet which we all recognize as "romantic," finds no response in Busoni, and what he puts in its place does not come spontaneously from the music, but is thrust into it by the strong hand.

Let him play Liszt and we could listen the afternoon through, carried away by the power of the man, reveling in the grasp he has of everything he wishes to do. There is never the slightest sense of limitation, artistic or technical. If, for instance, he plays a melody in his individual manner there is no feeling that he had to, merely that he so willed it, and with the extraordinary equipment at his command it must have taken stern self denial to keep himself from giving way to the pleasure of expressing the beauty of it. Not once does he yield to anything approaching the commonplace, but lives apart on the mountain peak of asceticism, guiding his course ever by his belief in what is right, whether people shall like it or not. So he astonishes, evokes our admiration at his stupendous force of mind, does everything to us except touch our hearts; if he should once let go the energy pent up within him he would sweep us off our feet, but there he sits, iron visaged, and will not give the human sympathy worth all else beside.—Chicago Post, January 23, 1911.

At his recital at Orchestra Hall yesterday afternoon Ferruccio Busoni presented before a large and enthusiastic audience a program both unusual and interesting and in keeping with his high ideals. Busoni, the master pianist, had chosen compositions by Chopin and Liszt, and he played them in a manner that amazed even those who have heard him frequently before. The surety of his technique, the great range of dynamic shading and the chiseled perfection of the ornamental passages call for superlatives only. The technical difficulties of the program were colossal, but the ease and nonchalance with which they were overcome made it possible only for the pianist who has battled with more or less success with them to measure their entire extent. But this mastery is only a means for a strong, philosophical mind to reveal a musical message.

The first ballad in G minor he took at a very deliberate tempo, on the whole, but the narrative beginning and the tender melody in E flat beautifully declaimed and then a climax built which, however, did not result in the final fortissimo passage. The second and third were played with equal mastery, but the best was the F minor ballad, one of Chopin's greatest pieces. The melancholy, almost despairing, character of the composition was realized. The grandeur of his conception of Liszt's compositions shows how complete is his sympathy. These compositions are very often thought to be mere technical display, forgetting that with this the greatest of all pianists the technical was not sought, but was a part of his idiom. For instance, the mechanical difficulties of the second edition of these studies is less than that of the third, the one now used.

The "Mazepa" is a wild tragedy, like an untamed steed the music rushes onward, ever increasing in intensity it pushes to the climax. The "Ricordanza" is a piece of different mood; it is softer, more restrained; it has a wealth of tone color, of harmonic invention. The "Campanella" is a set of variations on a theme of Paganini; under Busoni's hands it has as many different hues as the rainbow. The two legends are imbued with a mystic exaltation and human sensuousness which make these pieces in the hands of lesser artists very often failures. But Busoni's great reproductive faculties made them what they are—two of the most inspired moments of Liszt. The most wonderful exhibition of Busoni's virtuosity was the rendition of the "Don Juan" fantasia by Liszt. After this the audience would not leave till, after many recalls, Busoni granted an encore—the "Rigoletto" fantasia—having given the octave study in G flat earlier in the afternoon. The concert bore the impress of great musicianship and intellectual virtuosity.—Chicago Inter Ocean, January 23, 1911.

BUSONI CHARMS AUDIENCE.

APPEARS WITH SYMPHONY ORCHESTRA AT ODEON.

He Is Considered One of Greatest Pianists Who Ever Visited St. Louis—Plays Liszt and Chopin to Delight of Hearers.

The Italian, Ferruccio Busoni, who played with the St. Louis Symphony Orchestra last night at the Odeon, is considered one of the greatest pianists that have ever visited St. Louis.

Eminent in technical accuracy and virtuosity and magnetic to an extraordinary degree, the effect of his work is finely artistic.

Under his capable fingers the great concerto in E flat was made to breathe forth all the native impetuosity and temperament of the Hungarian race.

Perhaps it must be conceded he is a greater Liszt than a Chopin player. It must be remembered that even Liszt thought that no one could play Chopin unless he was of Polish descent.

His Chopin nocturne is perhaps too analytic, but in the ballad in G minor the audience was carried away by the poetry and beauty of the artist's conceptions.

The Liszt concerto is in itself one of the most brilliant and dramatic compositions of its character in musical literature, qualities for which it is characterized rather than for a wealth of musical ideas.

Under Mr. Zach's capable direction the pianist and the orchestra were in perfect accord. Busoni's comedy overture, played, is extremely well written. It furnishes logical development of ideas, original motions and striking rhythms. As encores Busoni played the Paganini-Liszt "Campanella" etude and the "Rigoletto" fantasy of Liszt.—St. Louis Republic, January 21, 1911.

Marie Hall Marries Her Manager.

Marie Hall, the English violinist, was married in London last Saturday to her manager, Edward Baring. It was Mr. Baring who conducted Miss Hall's tours in the United States and Canada.

One fair music lover, explaining the story of "Thais" to a friend last night, was overheard to say:

"It is very poetic in language, but the story is so extremely—Oh, so extremely—"

And the elevation of her penciled eyebrows and the shrugs of her white shoulders told unspeakable things.—New York Evening Telegram.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"Thais," January 24.

FIRST PERFORMANCE IN NEW YORK BY THE PHILADELPHIA-CHICAGO OPERA COMPANY.

The Chicago Grand Opera Company, now advertised as the Philadelphia-Chicago Opera Company (since the close of the season in Chicago), gave the first in a series of performances in French at the Metropolitan Opera House Tuesday evening of last week. Massenet's opera, "Thais," was given, with the following cast:

Athanael	Maurice Renaud
Nicias	Charles Dalmores
Palemon	Gustave Huberdeau
A Servant	Constantin Nicolay
Thais	Mary Garden
Crobyle	Serafina Scalfaro
Myrtale	Marie Cavan
Albine	Clotilde Bressler-Gianoli

General musical director, Cleofonte Campanini.

The principals in the cast are familiar to New Yorkers, and the opera likewise is an old story, since it was repeatedly sung at the Manhattan Opera House. Nevertheless, the admirers of the singers and many more besides flocked to the Metropolitan, where every seat was occupied and the standing room space was filled to the limit. Signor Campanini, who had become a universal favorite during his leadership at the Manhattan, received an enthusiastic greeting as he took his place at the conductor's stand. Campanini had occupied that niche before, but that was back in the early eighties, when he conducted opera for a brief season at the beginning of his career. The performance of "Thais" last week, sung in the original French text, was well received by the great audience.

On account of recent illness, apologies were asked for Mary Garden, but Miss Garden sang the role of Thais just as she formerly did at the Manhattan Opera House. In the first act last week, her singing, if anything, seemed worse than usual; nothing quite so unpleasant in the way of vocal utterance has been heard on the Metropolitan Opera House stage. As one of the New York daily papers expressed it: "Apologies were not necessary; her singing is an apology."

Mr. Renaud exhibited his histrionic ability as Athanael to good purpose, and he did the best he could with the remnant of a voice that remains to him. He is always the reliable artist.

Charles Dalmores, the great French tenor, once more proved his superb art; his opportunities in this opera of Massenet's are not many, but, like all artists of the first rank, his keen artistic sense and high order of intelligence enabled him to lift a secondary role to a commanding place. It was good to see this splendid manly figure on the huge Metropolitan stage. Every movement was dignified and the facial expression, combined with his magnificent singing, afforded his auditors some moments of rare pleasure. This was Dalmores' first appearance on the Metropolitan stage, and the announcement that he is to appear numerous times in this special series of French opera will doubtless crowd the Metropolitan every time Dalmores sings. Here is a tenor who unites vocal and dramatic skill which is seldom revealed in one artist. Under Campanini's magic baton the orchestral effects made the customary impression, particularly in "The Meditation," which had to be repeated. The solo in this number was played by that fine artist, Leopold Kramer, former concertmeister of the Theodore Thomas Orchestra. The minor parts in the production of the opera were acceptably presented.

"Lohengrin," January 25.

Several American singers again distinguished themselves at the repetition of "Lohengrin" at the Metropolitan Opera House last Wednesday night. Herbert Witherspoon as the King combined his well schooled basso voice with his high order of intelligence, and best of all, with a pure enunciation of the German text that served as a lesson to some of his Teutonic colleagues. William Hinshaw, another American, sang the music of the Herald effectively. Three of the quartet of noble youths are Americans—Anna Case, Lillia Snelling and Henriette Wakefield. Their sweet voices and charming presence added to the picturesque second act. Slezak in the title role was not the mystic "Swan Knight" which Metropolitan Opera subscribers have witnessed in recent years. Walter Soomer as Telramund was in poor voice and generally he fell below the standard. No doubt Mr. Soomer was handicapped by being paired with Florence Wickham, the Ortrud of the evening, a singer who is not in the rank with those able to undertake this difficult role.

Madame Fremstad's Elsa is familiar. This prima donna shows taste in dressing the part, but the music is unsuited

to her voice. As usual, when Mr. Hertz conducts, the poetry in the score was not manifested.

"Orfeo ed Euridice," January 26.

Gluck's opera was presented last Thursday evening as a substitute for "Tristan und Isolde," this arrangement being due to the sudden indisposition of Carl Burrian, who was cast for the role of Tristan.

"Orfeo ed Euridice" was given with the cast now so familiar to New York opera goers, so that the individual work of each member hardly needs special mention at this time.

Marie-Rappold as Euridice fulfilled the demands of her role in a most satisfying and artistic manner, while her histrionic work was invested with grace and freedom of action. Madame Rappold's voice is beautiful, and she made a most charming heroine of this classic and refined opera.

Alma Gluck's fresh lyric soprano voice was again heard with pleasure in the Elysian Fields scene. Louise Homer was the Orfeo. Toscanini conducted the performance in his usual masterly style.

"The Girl of the Golden West," January 27.

A large but undemonstrative and unenthusiastic audience witnessed another performance of "The Girl," whose incongruities do not disappear with subsequent hearings. Its jarring inconsistencies and inartistic disproportionateness are everywhere evident, but the greatest absurdity is the Italian-American Indian. The various characters were taken by the original cast. Caruso seemed fatigued after his flying trip to Chicago. Amato as the Sheriff sang well, as usual. Destinn does not invest Minnie with those characteristics congenial with the real "Girl." Dinh Gilly carried off the honors, as far as appearance and acting were concerned. He seems to have diagnosed well the rugged American Western spirit. De Seguro's song was artistic and well received, but his banjo, the plucking of which was inartistically expressed in the orchestra by the strings, added to the incongruousness of the opera. Toscanini conducted and the orchestra performed brilliantly.

"Romeo et Juliette," January 28 (Matinee).

The Capulets and Montagues fought again on the stage of the Metropolitan Opera House last Saturday afternoon, when the smallest matinee audience of the season witnessed another performance of Gounod's melodic setting for Shakespeare's immortal love tragedy. This production of "Romeo et Juliette" is one of the least satisfactory achievements of the present management. For several reasons the poetic essence of the opera seemed to have vanished and the void was tinged with a flavor of languid Orientalism. Geraldine Farrar appeared a worldly wise Juliette. The costume she wore in the first act was worthy of a Cleopatra or Poppea. Gounod's music is unsuited to the voice of this prima donna, for her singing throughout the afternoon was cause for regret. Mr. Smirnoff, the young Russian tenor, was not an alluring Romeo. Neither vocally nor dramatically did he measure up to the Metropolitan standards. Dinh Gilly as Mercutio imparted the correct touches of merriment to the ballroom scene, and in the time of conflict and tragedy rose manfully to the occasion. Allen Hinkley as Capulet and William Hinshaw as the Duke of Verona proved anew their worth as artists of ability. Rita Forna as Stephano sang the serenade charmingly, and helped to make the second scene in the third act effective. Mr. Rothier, the Frere Laurent, represented the materialistic type of monk. The other parts were filled creditably. Mr. Podesti's conducting was listless. The audience was apathetic. The standing room space behind the orchestral rail was strangely silent and empty.

"Die Meistersinger," January 29.

For the second time this winter "Die Meistersinger" was given Saturday evening of last week. This was another in the series of benefit performances. The German Press Club received a share of the proceeds.

Sunday Night Concert at the Metropolitan.

There was a fairly large audience at the Metropolitan Opera House Sunday night of this week to welcome the singers of the company who appeared in the regular weekly concert. Basil Ruysdael, who has an extraordinary basso voice, sang very artistically an aria from Mozart's seldom heard opera, "Abduction from the Seraglio." Henriette Wakefield first created an impression by her beautiful presence and then by her singing of three songs—"From the Land of the Sky Blue Water," by Cadman; "Blue Bell," by MacDowell, and "Im Herbst," by Robert Franz. Madame Wakefield's voice is a warm, sympathetic mezzo, and she is a most intelligent and attractive artist.

Pasquale Amato aroused frantic demonstrations twice during the evening. He sang for his first number an aria

from Verdi's "Masked Ball" and later the prologue from "Pagliacci." Madame Flahaut, announced to sing on the program, did not appear. Carl Burrian, the tenor, sang an excerpt from the third act of "Tannhäuser," and, strange to tell, he used his notes, and again, not strange at all, disclosed that his voice is not for the concert field.

"Königskinder," January 30.

The substitution of Carl Jörn for Herman Jadowker in the role of the King's Son continues to be an improvement in the cast of Humperdinck's "Königskinder." Jörn sings with regard for the phrase and makes the most of his part musically and histrionically. The rest of the original cast maintain the high standard of achievement as before and Alfred Hertz shows no diminution of energy in sound and directorial gestures.

Lilla Ormond's New York Press Notices.

Lilla Ormond's recital in Mendelssohn Hall on the afternoon of January 11 was, without question, one of the very successful concerts in New York this winter. The young mezzo-soprano sang before a fine audience and her program as well as her singing earned ovations for the charming artist. The following extracts are taken from the New York daily papers:

Miss Ormond's French diction is better than her German, and is in truth uncommonly good. In the French songs she seemed quite in her element, and she gave them with real style and delicate sentiment. She put something more into the recitative and aria from Debussy's early work, "L'Enfant Prodigue." D'Indy's "Madrigal" is an interesting song, after the manner of certain old French chansons, and Miss Ormond sang it with much grace.—New York Times, January 12, 1911.

Lilla Ormond, contralto, gave her first song recital of the season in Mendelssohn Hall yesterday afternoon. She was particularly successful with a group of songs in English by Messrs. Cadman, Huhn, Ronald and Chadwick, which ended the program. Mr. Cadman's "From the Land of the Sky Blue Water" and Mr. Huhn's "Back to Ireland" she had to repeat.—New York Herald, Thursday.

Lilla Ormond gave a song recital at Mendelssohn Hall yesterday afternoon before a large and fashionable audience. Miss Ormond's voice is that of a mezzo soprano of pleasing quality and she sings with taste. Her program was divided into three parts, the first German, mainly Schubert and Schumann; the second, French, illustrating Debussy and D'Indy, and the third, English, including the two Cadman suites, the Japanese and the Indian.—Evening World, Thursday.

An audience of goodly proportions and of more than usual social brilliancy gathered at Mendelssohn Hall yesterday afternoon at a song recital given by Lilla Ormond, a young Boston singer. Miss Ormond's program was of catholic interest, containing in its first group songs by Schubert, Schumann and Bruckner; in its second, songs by French composers, and in its final a group of American compositions.

Miss Ormond possesses a voice of moderate volume, of good natural quality, being exceptionally pure and sweet in mezzo voce, and one that is, in the main, under admirable control. Her delicacy of phrasing and the fine feeling she showed in the Schumann and Schubert numbers were especially praiseworthy.—New York Tribune.

Lilla Ormond, mezzo soprano, was heard in song recital yesterday afternoon by an interested audience, who delighted in the rich quality of the singer's voice and gave evidence of their pleasure in liberal applause. A group of modern German songs was followed by a group of French songs, and the recital closed with a number of interesting works by American composers, including Cadman's interesting Indian picture, "From the Land of the Sky Blue Water," and Bruno Huhn's "Back to Ireland," which was encored.—Evening Telegram.

There might be some discussion as to whether Miss Ormond is a mezzo soprano or a contralto. Perhaps it would be more correct to call her a mezzo contralto. Her voice has considerable gravity and she carries her chest tones high. It is an agreeable organ, full and expressive, and is generally well controlled. She sang with feeling and the charm of her personality stood her in good stead.—New York Press.

A singer whose name will probably get into the biographic dictionaries of musicians some day is Lilla Ormond. Madame Nordica has taken a special interest in her, and those who hold that the "old Italian method" consisted in listening to great voices and imitating them may find further confirmation of the excellence of that method in the case of Miss Ormond, whose mezzo soprano voice is one of rare beauty of quality and remarkable flexibility. She knows how to breathe, and that enables her, not only to sing without effort, but to phrase correctly.

After a group of German lieder, which the writer unfortunately missed, Miss Ormond sang a number of French songs by Debussy, D'Indy, Paladilhe and Huhn, with such piquant charm and grace and elegance of vocal style and diction that it seemed to stamp her unmistakably as a Parisienne. But after singing of Huhn's "Back to Ireland," in the next group, everybody felt sure that she must be of Irish descent, which is the case. It had the unique charm of aboriginal folksong, and so did her singing of two melodies which were among the encores demanded, Lemaire's "Valse danse" and the Scotch "Leezie Lindsay."

A beautiful voice and a winsome personality have aided Miss Ormond to the success which so many seek in vain; but the chief factor, after all, is her possession of temperament. Unlike most singers, she bears in mind at every moment that exact import of words she sings, and this enables her to impress her audience with the poetic as well as the musical beauties of her songs. Among those which the audience redemanded was Cadman's "From the Land of the Sky Blue Water," on the principle of all's well that ends well; but the audience insisted on having more.—New York Evening Post.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

An operative week of repetitions, enlisting many of the old favorites in the differing roles, with here and there a change of cast, as when Mr. Zenatello essayed the part of Canio for the first time in the performance of "Pagliacci" on Monday evening, followed one after the other in the appended order.

"Pipe of Desire" and "Pagliacci," January 23.

Mr. Martin once again was the principal in Converse's opera, with Miss Dereyne a charming Naöia in the first, transformed into the brilliant Nedda of the second, offering of the evening.

"Carmen," January 25.

Maria Gay, Giovanni Zenatello, Alice Nielsen and George Baklanoff were principals in the gala performance of "Carmen" given Wednesday evening. As nothing new may be added in praise of the high standard of excellence set by the members of the cast individually and collectively, it is only sufficient to say that, according to the public clamor, Director Russell has arranged for an extra performance of this opera, with the same cast, to be given next Saturday evening, Madame Gay and Zenatello consenting to remain a week longer for this purpose.

"Girl of the Golden West," January 27.

What threatened to be a serious catastrophe was only narrowly averted by the high courage and presence of mind of Florencio Constantino, who took his wonted part

hears the loved one's voice—a case of the ruling passion strong in death. So much for her histrionic conception, but what of the story told in tones? A vocal story vitally and significantly rendered, with every nuance of the text finding its perfect counterpart in the consummate art of this mistress of song. Perfection only may describe this portrayal, a perfection that met its just reward in the acclaim of the large and enthusiastic audience present. Mr. Conti, with his usual shortcomings, allowed the brasses to become too prominent for the interests of good ensemble.

Boston Opera Note.

The first grand operatic concert of the season is announced to take place Sunday evening, February 5, with Alice Nielsen and Florencio Constantino as principals, in addition to a full chorus and orchestra.

GERTRUDE F. COWEN.

Hugh Allan as Sharpless.

In the role of Sharpless, the American Consul, in Puccini's Japanese opera, "Madama Butterfly," Hugh Allan scored one of his notable successes with the Montreal Opera Company last December. The following notice is from the Montreal Gazette of December 17, 1910:

One of the largest audiences of the season turned out last night to see "Madama Butterfly" at His Majesty's, with Alice Nielsen in the title role, the house being much larger than when Miss Nielsen made her initial appearance in the same part on Wednesday evening.

The most interesting study of the cast was Hugh Allan, whose work has steadily improved throughout the season. Although a very young man, whose career on the operatic stage has been short, he is not merely full of promise, but excellent in performance, and his work as Sharpless, the American Consul, was really good. An American born, he sang like an Italian, but conducted himself like an American, with sufficient dignity and reserve to support his part.

The appended paragraph from the Montreal Witness of December 12 gives more evidence of Mr. Allan's success:

Hugh Allan has always been adequate, in the widest sense of that word. He has taken all sorts of parts, and has "filled the bill" intelligently, and to the satisfaction of every one who can appreciate a gentleman on the stage. He is a student of character and for quite a young man understands many of its subtle gradations.

Madame Gardner-Bartlett's Musicales.

Caroline Gardner-Bartlett invited a number of her friends to a musicale given in her studio, 257 West Eighty-sixth street, Thursday evening of last week. Among the guests were Jeanne Jomelli, Arturo Tibaldi, Harvey W. Loomis, William Funk, Louis Blumenberg, Charles Joseph Dyer, Grace Clark, W. F. Chauncey, Nicholas Homance, Mr. Glidden, Katherine Hunt and Alfred Hunter Clark.

Madame Jomelli, who was in magnificent voice, sang several Wagner numbers, and some modern French selections. Arturo Tibaldi played a number of violin compositions, and Katherine Hunt, of Boston, a young woman, who has been studying solely with Madame Bartlett, sang some attractive songs.

Friday afternoon of last week Madame Bartlett gave a pupils' recital at which she presented the following students, who are now under her tuition: Grace Brewster (a niece of Julia Marlowe), W. F. Chauncey, Elsa Randall, of Kansas City; Grace Gibson, of Nebraska; Miss Benz, of Seattle; Kate Berger, Ella Kraus, Jean Galbraith, of Missouri (now with Savage); Marie F. Lindholm, and Katherine Hunt, of Boston.

Elman Electrifies Newarkers.

Mischa Elman was directly responsible for an unprecedented spectacle in Wallace Hall, Newark, N. J., last Friday evening. The fame of this remarkable young man was such as to cause the Newarkers to turn out in such numbers that it was necessary to bring in several hundred extra chairs and even the platform was filled with enthusiastic hearers.

Newark has the reputation of being very lethargic in matters of art, but the lethargy disappeared at the name of Elman, for the house was sold out a week ahead. The demonstration accorded the violinist was one rarely tendered an artist in that city, and there were many present who admitted that better violin playing had never been heard.

Elman's program consisted of "Symphony Espagnole" (Lalo), sonata, D major (Handel), "Ständchen" (Schubert-Elman), "Rigaudon" (Monsigny-Franko), andantino (Martini-Kreisler), "Schön Rosmarin" (Kreisler), "Meditation" (Cottet), "I Palpitanti" (Paganini). Percy Kahn was the accompanist.

Beebe-Dethier Engagements.

Engagements during February for the sonata recitals by Carolyn Beebe (pianist) and Edouard Dethier (violinist) are as follows: Boston, February 7; Columbus Ohio, February 14; Sewickley, Pa., February 15; Chicago, February 22; Topeka, Kan., February 23; Emporia, Kan., February 24; New York City, February 28.



ALICE NIELSEN AS MADAMA BUTTERFLY.

of Dick Johnson in this performance. All had been going smoothly, the members vying with one another in the general excellency of their individual interpretations, when the horse on which Constantino makes his entree in the closing act suddenly slipped on one of the scenic rocks and fell to the stage below, carrying Mr. Constantino with him. The famous tenor was quickly extricated from his perilous position, and, although suffering severely from painful abrasions and fright, he carried his role through with undiminished ardor.

"Aida," January 28 (Matinee).

The closing performance of "Aida" with the strong ensemble had, still further to strengthen it, the thoughtfully dignified impersonation of Mr. Baklanoff's Ethiopian King. Mr. Zenatello was the stern soldier willing to expiate his sin of the attempted betrayal of his country by death, and Madame Gay was again the passionate woman forgetting all for love of Radames.

"Madama Butterfly," January 28.

As this heroine Alice Nielsen may be said to justify the choice of theme, since the gentle Japanese maiden would have no truer interpreter among the singing tragediennes of today than Miss Nielsen. Stature, voice and all physical attributes are in her favor, while with those she combines the gentleness and grace that are the birthright of the downtrodden women of the Orient. When such a one commits "hari-kari" it has a different meaning than the word suicide to us. With them it is a religious ceremony, a putting oneself out of the way for the sake of another's happiness. Miss Nielsen carries this out not as the injured Italian heroine of a blood and thunder melodrama, but as one who knows her fate and meets it uncompromisingly; struggling forth only at the close when she

GRAND OPERA IN PHILADELPHIA.

METROPOLITAN OPERA HOUSE.

PHILADELPHIA, January 26, 1911.

A complete season of opera is assured to Philadelphia, despite all rumors to the contrary, according to a statement given out last Wednesday evening, during the performance of "Carmen" by Andreas Dippel. The general manager said: "During my entire career I have always found that it was most reasonable and profitable to take the public into my confidence. Therefore I deem it wise to publish some facts concerning the receipts of the first week of operations of the opera company in Philadelphia, contradicting these rumors that we were doing poor business."

"The average receipts of the four performances given during the first week are \$270 per performance in excess of last season's performances, notwithstanding the fact that Mary Garden was too ill to appear during this period, thus depriving the company of one of its principal artists. The receipts of "Aida" were by \$443 in excess of those of the average receipts of this opera during last season. The receipts of "Carmen" were \$949 in excess of the average receipts of this opera during last season. The receipts of "Thais" were by \$247 less than the average receipts of this opera during last season, but certainly would have been far greater had Miss Garden been able to appear. If, therefore, the public is under the impression that the audience is smaller than last season, it only emphasizes the fact that formerly the house was dressed by giving away a large number of complimentary tickets. The Chicago-Philadelphia Opera Company will not follow this policy."

The special representative of THE MUSICAL COURIER took opportunity during his stay in the Quaker City to interview several local professionals, bankers, society folks and newspaper men on the operatic situation here, and invariably the reasons given were to the effect that the Philadelphians were not musical enough to support five operas per week; that the city has no floating population like New York or Chicago; that the Metropolitan Opera Company's weekly visit was all that the city desired and needed, and that the musical profession in general was too poor to pay the fancy prices asked by the new management.

There is another reason which, though not mentioned to the writer, proves to be one of the foremost factors in the public's poor support of the opera, namely: Philadelphians, who are well known for their civic pride, cannot understand why the company opened its doors in Chicago instead of making its debut in this city, and the writer has learned from reliable sources that should Philadelphia be on the map of the cities to be visited next season by the Philadelphia-Chicago Grand Opera Company, this city would be the first visited. Yet another rumor is to the effect that the company is not coming here next season, but will be heard instead in San Francisco and Los Angeles, with Madame Tetrassini as the chief attraction. How much truth may be in these reports is not known, but it looks as if Philadelphia will have to show more enthusiasm in order to attract another season of grand opera, otherwise the management will be compelled, no doubt, to withdraw its artists from this unmusical town.

To the writer the West appears far more musical than in the East, barring New York City. Chicago now easily ranks second and far ahead of Boston. Minneapolis and St. Paul, with a population of about a third of Philadelphia, do better for the uplifting of music than the Quaker City, and so forth along the lines. Then back to the Middle and Far West, where they support good music and musicians.

RENE DEVRIES.

"Carmen," January 25.

A brilliant audience attended the first presentation this season of the opera "Carmen," given with a new Don Jose and Marguerita Sylva in the title role. Under the direction of Campanini the opera received a beautiful reading and repeated applause greeted the orchestra, particularly the introduction to the last act, which Campanini graciously acknowledged. The Don Jose of Guardabassi lacked everything. Marguerita Sylva looked and acted the part of the typical coquette. Zeppilli as Michaela won the real success of the evening in the portrayal of the part of the little country girl. In the duet she was charming, although the tenor lacked familiarity with his lines rather spoiling the smooth effect necessary to this gem of the opera. In the solo, however, Michaela in every way gave an effective reading of the lines, singing with sincerity and exquisite sweetness. The quintet was delightful and the duet of the fortune tellers in the third act tuneful.

"La Boheme," January 27.

Lillian Grenville as Mimi (a new Mimi to Philadelphia) scored a distinct success last evening in her portrayal of the pathetic little French girl of the Latin quarter, and although in the first act a slight trace of nervousness caused lack of full tone in the aria, she worked up to the part in effective and artistic manner rousing her audience (one

of the most brilliant of the season) to a high pitch of enthusiasm. Her voice is of very beautiful quality, which, added to her very sincere work as an artist and a most attractive stage presence makes her one of the most winning stars of the Philadelphia-Chicago Grand Opera Company. John McCormack as Rodolfo was in splendid voice and gave true Bohemian atmosphere to his role as the poet lover. The duet in the first act was charming in its effectiveness and the two voices blend perfectly. McCormack sings with distinction and good style, the voice having rich vibrant tone; this, together with his inimitable manner, makes him one with this role. The Musette of Zeppilli was undoubtedly the success of the evening. Her naivete, her charming irresponsibility and vixenish impersonation of the spoiled coquette fairly captivated the audience, and the long solo in the second act brought forth a storm of applause. The ensemble work of the opera is to be commended for its smoothness and good tonal qual-



Photo by Ritzmann, New York.
ANDREAS DIPPEL.

ity, and for the true Bohemian spirit with which the opera was carried through its entire score. The Marcel of Sammarco was particularly good, his voice having just the nicety of balance suitable to the role. Perosio gave a satisfactory reading of the score.

"Louise," January 28 (Matinee).

"Louise" was sung at the Saturday matinee with Mary Garden in her familiar role. She sang the part in the usual inartistic style. Charles Daimores as Julien the lover was really the star of the performance. His voice and art atone for the shortcomings of some of his colleagues. This tenor sang the music with superb beauty of tone and that distinction that lifts French opera to its proper sphere.

"Il Trovatore," January 28 (Evening).

The old favorite "Il Trovatore" drew the largest audience of the season at the Saturday evening performance, being the second popular opera night. The Philadelphia debut of the new soprano, Jeanne Korolewicz, was most successful; her charming birdlike tones and unusual beauty of person made an instant place for her as a grand opera favorite. The performance throughout was spirited and intense in its dramatic action. The principals were admirably selected although the Azucena of Eleonora de Cisneros lacked color and warmth. The Manrico of Zerola was admirably sung, his voice equal to every tonal phase of the music was unusually effective, reaching the heights of dramatic art required in the role and caused intense enthusiasm in the first aria. The "Di Quella Pira" was sung with such wealth of tone and action that he was compelled to repeat the aria. The staging was effective and beautiful, the reading of score by Parelli admirable and the ensemble work of the chorus brilliant and convincing. The prison duet, ever a favorite part of the opera, was repeated after insistent applause. The garden scene revealed here for the first time was a wonderful piece of stage work.

MENA QUEALE.

Brown Concert Direction Signs Dadmun.

Royal F. Dadmun, the popular young basso cantante, is to concertize in the United States and Canada under the management of E. S. Brown.

SUNDAY CONCERTS IN CHICAGO.

CHICAGO, Ill., January 29, 1911.

The Grand Opera House, which harbored the second annual recital of George Hamlin, was comfortably filled with society, music lovers and professionals this afternoon. Mr. Hamlin, a native son, gives the lie to the proverb, "No man is without honor save in his own country" and again the Chicago tenor proved his popularity, each number on the program being received with much applause and each group of songs eliciting an encore. Mr. Hamlin is a master program maker. His selections afford many opportunities to show his versatility. His numbers included operatic and oratorio arias and lieder sung in four languages—English, German, French and Italian, in all of which the diction and enunciation of the singer was excellent.

The first group was made up of oratorio numbers by Haydn and Handel. Mr. Hamlin is well known as an oratorio singer. His delivery of "Sound an Alarm" from "Judas Maccabaeus" was such that the audience insisted upon an encore for which he gave "Plague of Love," by Dr. Arnold. The German group consisted of selections by Strauss, Reger, Brahms and Schumann, each one admirably rendered by the recitalist. "In Rosen Linden" was the encore given after this group. The third group was made up of popular operatic selections from "Bohemian Girl," "Le Roi d'Ys," "Martha" and "Elaine." Mr. Hamlin, without doubt, would have been a successful operatic singer had he decided on this for a career, as his voice has the volume and brilliancy necessary in the operatic field and his rendition of each one of the above arias would have done credit to many operatic singers.

Lalo's aria from "Le Roi d'Ys" was a gem in interpretation and never before has Mr. Hamlin been more successful in any French song. The aria is well suited to his style. The program concluded with a group of English songs. Mr. Hamlin was assisted by Charles Lurvey, a pedantic pianist, whose mannerisms at the keyboard were undignified. Mr. Lurvey, despite these shortcomings, played worthy accompaniments.

At Baldwin Hall Dr. Carver Williams, the basso, furnished the vocal program and met with success.

Busoni has been re-engaged by Wessels and Voegeli to give a recital in Orchestra Hall on Sunday afternoon, March 5.

RENE DEVRIES.

Censure for the Critics.

Musical critics have a funny way of fancying that concerts are given for them. A good many of them, to be sure, are given for the sake of press notices. But those are the minor concerts, which do not count. The important concerts are given for the public, and among those who constitute the public there are few who attend concerts as frequently as the critics do; consequently, when these scribes complain that certain works, like Dvorak's "New World" symphony, or Tchaikowsky's "Pathétique," or the "Tannhäuser" overture, or Grieg's "Peer Gynt" suite, are hackneyed and should be shelved, they speak for themselves, ignoring the fact that to many thousands these master works are actually novelties, heard with thrills of delight, while many other thousands have heard them only once or twice.—New York Evening Post.

Madame Ohrstrom-Renard's Musicales.

Augusta Ohrstrom-Renard, the vocal teacher, gave a musicale and reception Friday afternoon of last week at her new studio-residence, 465 Central Park West, in honor of her pupil, Anna Case, of the Metropolitan Opera Company. Many friends and colleagues called to pay their respects to Madame Renard and meet her charming young pupil. Karl Fell, a baritone, sang the romanza to "The Evening Star" from "Tannhäuser." May Corinne, a pupil of the hostess, sang the "Bell Song" from "Lakme." Miss Case added greatly to the interest of the program by singing a group of songs, beginning with "Caro mio ben" by Giordano and a little song by herself, entitled "Revelation." Later the lovely voice of the young singer was heard in the "Casta Diva" aria from "Norma."

Philip Hale on Richard Strauss: "The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tchaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and—is recklessness the word?—his wildest pieces are by no means without a certain unity. His inspiration is not versatile; his thought, wherever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of 'Dionysiac drunkenness'? There are these thoughts, and Jean Marnold has voiced them admirably."

LYDIA LIPKOWSKA.

ONE OF BOSTON'S FAVORITE PRIMA DONNAS.

With talent of a certain order running riot and artists feverishly clamoring for public recognition, it is thoroughly refreshing to find a young singer so eminently endowed for a great career that she is able to win success at all points. Lydia Lipkowska, of the Boston Opera Company, is the singer in question.

In the long resumé of the Chicago Opera season by Eric Delamarter, Madame Lipkowska is selected for special mention among the galaxy of stars who helped carry through the operatic season of the Windy City, with such great éclat. Later, in her recent appearance with that organization in Philadelphia, the press and public were equally impressed, not only with the marvelous witchery of her voice, but also with that certain intangible something called personality, the possession of which spells success at the outset. How great this success has been, is told in the appended press notices.

But there was no element of novelty in any one of them; there were no great and be-haloed stars—excepting the appearance of Lydia Lipkowska, from the Boston opera—to fascinate through personality. Madame Lipkowska was warmly received by both musicians and general public. Her appearance in "Lucia" was sec-

of last night's performance is owing to Madame Lipkowska's art.—Philadelphia Item, January 22, 1911.

Lipkowska has a light and beautifully toned soprano voice, and she soon demonstrated its power when it came to her duet with the Duke, which was admirably sung by both artists. She has a dainty, girlish figure and looked an ideal Gilda in her pale blue gown, and with her golden hair falling gracefully over shoulders. Throughout the entire opera the Russian singer sang the florid music of the role with exquisite grace, flexibility and fluency. Her rare artistry was particularly shown and warmly appreciated in her singing of "Care Nome."—Philadelphia Press, January 22, 1911.

One thing to the singer's advantage was the fact that the role of Gilda suited her exactly, both musically and physically. Hers is a gentle personality, admirably suited to the character of the heroine Verdi adopted from Victor Hugo, as is her clear soprano voice with its beautiful modulations to the coloratura passages, written by the Italian master.—Philadelphia Record, January 22, 1911.

Madame Lipkowska is a singer somewhat after the order of Marcella Sembrich in the sparkle and brilliancy of her florid coloratura. The role of Gilda is well adapted to her voice, for the reasons that have made the part so great a favorite of the prima donna of this school ever since Nantier-Didece, Bosio and Mielan-Carvalho first sang it many years ago.—Philadelphia Public Ledger, January 22, 1911.

To Madame Lipkowska was intrusted the difficult task of filling a role in this city, glorified for two seasons by the fluent lyric art of Luisa Tetrazzini. She emerged from the ordeal with not a few deserved laurels. This comely Russian singer possesses an equipment that will serve her to excellent purpose in the bel canto roles, which can be safely assigned now to so comparatively few divas of the operatic stage.—Philadelphia North American, January 22, 1911.

Kronold Cello Recital February 8.

Hans Kronold, the favorite cellist, who is becoming widely known as a composer also, announces his annual cello recital, Wednesday evening, February 8, in Mendelssohn Hall, Edw. Rechlin at the piano. His program reads:

Larghetto from sonata (D major).....Handel
Bourree from third suite for cello.....J. S. Bach
LarghettoMozart
MinuettoMozart
Sarabande and Tambourin.....J. M. Leclair
Concerto in D minor, No. 1 (first movement).....Edouard Lalo
LiebestraumLiszt-Grinauer
ArlequinPopper
WalderubeDvorak
Spinning Wheel.....Kronold
Fantasie Orientale, (La Mort de la Favorite).....Kronold

In the last number of his program, the composer Kronold has endeavored to portray a dramatic story, concerning the life and fate of a young Druze girl, Dilama, member of the Turkish harem. She falls in love with Murad, but is promised to Ahmed. On the eve of her wedding her dancing is interrupted; her lover has returned, and he stabs Ahmed, Dilama takes her own life, and Murad steals away to the desert.

Success of Another McLellan Pupil.

Hardly a day during the season passes that Eleanor McLellan does not receive good news of some pupil. Last week Emma F. Kramlich, the contralto, a pupil of the McLellan studio, made her teacher happy by showing her the following paragraphs from the daily papers of Allentown, Pa.:

Greatest local interest centered in the contralto soloist, Emma Kramlich, a graduate of our own Oratorio Society, and now a church choir soloist and teacher of music in New York City. She is studying there with Eleanor McLellan. She exceeded all expectations and held up her end very well. Her alto is one of natural purity and she has a charming manner. She sang with her whole heart and gave to each note its correct interpretation. The applause that followed each number attested to the deep feeling stirred in the audience.—Allentown Item.

The feature of the concert was the honor paid an Allentown girl, Emma Kramlich, the alto soloist, who made good exceeding all expectations. To the alto soloist goes the gem of the oratorio, "For He Shall Feed His Flock." In this her voice was at its best, full, round, rich and sympathetic. All the tenderness of the Good Shepherd was breathed out in the expression of the touching music and comforting words.—Allentown Call.

Evan Williams a Great Traveler.

Some idea of the work and traveling that Evan Williams, the tenor, is doing may be gathered from the fact that he has already traveled more than 25,000 miles this season. In Wisconsin, he sang in Marquette on January 25 for the third time since the present season opened, each time with increasing success; Appleton on January 30; Sheboygan on January 31; and is booked for Racine on Feb-

ruary 2, St. Louis on February 6, Peoria on February 9, after which he insists upon ten days of rest. Following this he appears at Saginaw, February 18; Worcester, February 21; Scranton, February 23; Utica, February 24, and gives New Yorkers an opportunity to hear him with the New York Oratorio Society on February 28, after which he goes to Canada. Press notices from the various cities in which Mr. Williams appears comment in glowing terms upon his singing.

Zerola as Raoul in "The Huguenots."

The appended notices from the daily papers of Chicago indicate that Nicola Zerola has achieved another triumph in the Lake Michigan metropolis as Raoul in "The Huguenots":

Zerola, the tenor robusto of the company, brought forth as Raoul several commendable phases of his art. He sang the "Fairer Than Fairest Lily" aria, one of the most difficult songs in the opera, with fine musical understanding and with good vocal effect.—Chicago Examiner.

The role of Raoul de Nangis happened fortunately to fall to that artist, Nicola Zerola, who has the stature to make it truly heroic and the voice to make its music soaring and telling. He gave it the fine carriage of nobility, gracing the action with sufficient spirit to make it impressive, and he rang out his high B flats with a roundness that gave great joy to the uttermost heights of the gallery.—Chicago Daily News.

For the first time this season Nicola Zerola came into his own. The role of Raoul is pompous and absurd, but the music lies exactly right for his voice. He made the most of the opportunity. The high notes came out with trumpet power, true to pitch (even the C), and of a luscious tone quality. It is strange that his most effective appearance should have been in this wooden role, but no



LYDIA LIPKOWSKA.

ended by a personal triumph in "Rigoletto." The latter opera was given one Saturday afternoon, and though the audience was not large, it insisted on curtain call after curtain call.—Eric Delamarter, in the Boston Transcript, January 21, 1911.

This performance introduced in this city Lydia Lipkowska, the Russian coloratura soprano, who is connected with the Boston organization and who was loaned for the evening.

For the first time we had really visualized for us by this petite, young, graceful and beautiful girl the role of Gilda, the unfortunate daughter of the humpbacked Fool, who suffered for his unpopularity ruin and death.

She is as pretty a picture as one may wish to look upon and she is the personification of dainty and exquisite girlish grace.

Her voice is a clear, graceful and limpid lyrical thing in keeping with herself, and her use of it characterized by a refinement and finish such as might be expected from her.

She sang the purple patches of the familiar work with a charming technique and with resourceful ease. In the "Care Nome" she revealed the full bag of vocal tricks which go to make the coloratura's art and concluded with a high E which was startling in its purity of tone, its volume and its sustained power.

She acted the role with so much girlishness and such a semblance of innocence, which belong to it, but which we never have seen from its more mature interpreters, that it was a real delight to see her as well as to hear her. Altogether, the local debut of the pretty and charming Lipkowska may be said to have been a great success. We understand that she is to be brought back for other of her roles and we earnestly hope that Director Dippel will do so.—Philadelphia Star, January 23, 1911.

The Gilda was Lydia Lipkowska, a young Russian soprano, eminently fitted for the role in figure and bearing. She is bright, sweet and petite, very girlish in appearance, probably the littiest Gilda Philadelphia audiences have ever seen. And to this it need only be added that she was also the most perfect realization of the character seen and heard here for a generation, and those who have heard other representations will appreciate how much the success



NICOLA ZEROLA AS RAOUL IN THE "HUGUENOTS."

one worried over the absurdities of the action so long as he continued to vitalize the melodies with a tone of rich texture.—Chicago Inter Ocean.

She (Madame Galski) and Mr. Zerola made a climax that was worth hearing, with tones of beauty and magnificent volume. That duet had heart in the music; there was something to sing, and when the time came they did it gloriously.—Chicago Evening Post.

Mr. Zerola, the Raoul of the east, had in Meyerbeer's music the opportunities which were particularly suited to his style. He is not an accomplished actor, but the conventional gestures of the operatic stage are sufficient unto the requirements of his role.—Felix Borowski, in Chicago Record-Herald.

Behrens Recital Program.

Cecile M. Behrens, pianist, will give the following program in Mendelssohn Hall, on February 10, assisted by Leo Schulz, cellist:

Sonata, piano and celloBeethoven
Cello solos—
Piano solos—
Un MatinMason
Nocturne, F sharp.....Chopin
Etude de ConcertLiszt
Rhapsody No. 13.....Liszt
Sonata, piano and cello.....Strauss

The music of "Thais" may not be great music, but it is certainly music that makes the effect that the master hand that planned it intended it should make. Moreover, it is music subtle in its apt delineation of character, and suggestive in its emotional mood and psychologic development.—New York World.

RHYTHM AND TEMPO RUBATO.

[FROM THE LONDON TIMES, APRIL 16, 1910.]

"In the beginning was rhythm," was one of Bülow's favorite critical epigrams, and all music teachers and anthropologists alike would agree with him. We have all of us in our youth been taught on orthodox evolutionary principles consciously to copy our remote ancestors, and to acquire the elements of artistic performance by hitting some sound producing instrument at precisely regular intervals; and many books, especially in recent years, have expounded the æsthetic basis and importance of this attainment. Comparatively little, however, seems to have been written about what may be called the "higher rhythm"—the ability to hit a sound producing instrument at *not* precisely regular, but nevertheless artistically agreeable, intervals. No doubt this partial neglect is mainly due to the obvious fact that it cannot be systematically taught in the same direct manner; but some recently published remarks on the subject by M. Paderewski (incorporated in H. T. Finck's "Success in Music") show how wide a field it presents for consideration. Tantalizingly brief though M. Paderewski's essay is, the literature of practical music contains few more luminous and interesting pages; and its value is by no means diminished if its readers happen at times to disagree on minor issues.

This "higher rhythm" is ordinarily known as tempo rubato, but the term is open to serious objections. Etymologically it lacks precision and may easily be misleading: "stolen time" is not at all a convincing way of putting the matter. Few performers pay any heed to the stern moralists who demand the accurate balancing of the musical ledger at periodical intervals, so that any slight lingering shall be exactly paid for by an equally slight hurrying, whether within the same bar (as the straiter sect would affirm) or within the same melodic sentence. Any conscientious effort to attain this ideal could hardly result in anything but the uncomfortable rigidity of a metronome without its satisfying steadiness. We may speak of taking the whole phrase as the rhythmical unit, but that need not necessarily imply that it will be of mathematically equal duration to the same number of bars played metronomically. Again, there is the saying ascribed to Chopin, that tempo rubato is the combination of free time in the right hand and strict time in the left—which does not, if taken literally, seem at all helpful. The simile of a tree with firm trunk and quivering leaves, which Chopin certainly employed in speaking of the matter to his pupils, exactly expresses the truth; but we have to feel in each separate case how that effect may best be produced, not to pin our faith to one merely mechanical method.

We should, perhaps, rather speak habitually of "free" or "flexible tempo." M. Paderewski suggests "evasive movement." "Emotion," he says categorically, "excludes regularity." As an axiom, this seems somewhat overstated. We can easily think of music the whole emotional force of which depends on the relentless regularity of the rhythm. The finale of Schubert's last symphony is, perhaps, the greatest example, or again, on a smaller scale, there is the main theme of the finale of Chopin's sonata in B minor. But rhythms like these are exceptional, and, on the whole, the dictum may be allowed to stand, with the insistently necessary proviso that there are many different kinds of irregularity, and also many different kinds of emotion. Or we might confine ourselves to a negative definition and use the term "non-metronomic rhythm." The metronome is a useful aid for unmusical children (though even then, unless it is set so as to synchronize with the shortest notes played, all kinds of things may, and frequently do, happen between its beats); but otherwise it is a pure snare and delusion. No doubt every composer ought to metronomize his compositions, but he need only take out his watch, play quite naturally for fifteen seconds, and then multiply the main beats by four—that will give sufficient guidance and obviate the serious misconceptions that otherwise may quite innocently arise. But it is necessary to try playing to a metronome, and to feel its extraordinarily hampering effect, in order to realize how non-metronomic (even if only slightly so) good performances ordinarily are; and as soon as the metronomic yoke is broken, however microscopically and momentarily, we have something which, whether it be good or bad, is tempo rubato.

Many, perhaps, fail to grasp this, simply through conceiving rubato only as something uncommon and extreme. They do not see that the particular kinds of very palpably flexible rhythm to which they would restrict the term are nothing but the natural and inevitable extensions of a principle applicable, in a greater or less degree, to the performance of ninety-nine out of a hundred compositions of almost any age or style—so long, that is to say, as the performer is a human being and not a barrel organ. Just as to the pianist, whether in Bach or in Debussy, humanized

tone normally necessitates pedalling and freely vibrating strings, so humanized expression normally necessitates some measure of rubato. Of course at times special tone effects will demand entire absence of pedal, just as special emotional effects will demand metronomic rhythm; but in either case (and the parallel seems curiously close) it is on the precision, the Musical Pharisee, that the burden of self justification is thrown.

Few would venture to deny that the Joachim Quartet represented the acme of classicism. Its greatest detractors, even in their most curiously haphazard utterances, never accused it of hysterical license or of sacrificing intellectual to sensuous and emotional considerations. But, alike in the older and in the newer music, its playing was full of rubato. It was very subtly present, in some form or another, in nearly every bar, and not infrequently it was palpable even to the most careless listener. The beautiful phrasing of the second subject of the first movement of Mozart's E flat quartet, for example, showed, under a cold dissection, about a dozen different crotchet values; and the viola solo in the Agitato of Brahms' B flat Quartet, whether in the hands of Herr Wirth or of Herr Klingler, was nothing short of amazingly "inaccurate" from the metronomic standpoint. And so with Joachim's own solo playing. Naturally, a Hungarian dance gave him more scope for rhythmical license than the Beethoven concerto, but neither in one nor in the other was there any undue anxiety about the exact equalization of the beats. Similarly with Señor Casals' magnificent performances of Bach's violoncello suites, and among pianists the magic of M. Paderewski's rhythm is a household word, even though, curiously enough, his Bach playing is, as a rule, more metronomic than that of many artists who have never been labelled as romantic. And among the great names of the past let us take Beethoven himself. We know, on the explicit authority of his friend Schindler, that he was a rubato player in the most definite sense of the term—quite as much so, probably, as was Chopin.

No secrets of musical performance are so deep and incommunicable as those of fine flexible rhythm. Nevertheless, they can be analyzed to some slight extent, though mainly in negatives. There must be breadth. Nothing must be clipped (as is so often the case with stiff rhythm that vainly imagines itself to be strictly accurate)—we may accelerate the beats if we please, but every note must be large, every demisemiquaver organic. There must be no hysterical gulps or gusts of feeling to break the vividly pulsating general flow, and there must be nothing to stand in the way of structural homogeneity and the steadiness of what may be called the crests of the accentuation. But, unless a performer naturally has free rhythm in the blood, any attempt to copy an artist only results in a rigid incoherence infinitely worse than any quantity of metronomic exactitude. Still, the power often grows by listening and reflection, and children not infrequently have the germ of it, though in many cases it is criminally crushed by teachers who do not know the difference between proper rubato and "playing out of time." There are, indeed, editions of the classical piano music which try in various ways to assist the performer's sense of rhythm; but in the majority of cases their help is only a hindrance. The very essence of rubato is that (apart from a few more or less persistently, and therefore measurably, irregular dance rhythms) it is too subtle to be indicable in musical notation. Any formulae are too dogmatic and clumsy for its imperceptible gradation and swing. Excessive conscious attention to rhythmical niceties may very easily lead to their exaggeration, just as Chopin's *forituri*, written in continuous grace notes and sometimes stretching right over the bar lines, are utterly ruined by the ponderously conscientious editors who break them up into definite groups—indeed, the end of the familiar D flat waltz is probably not played once in a hundred times as its composer wrote it.

The musical performer has a twofold duty to the music. He must supplement, and he must not contradict. He must supplement, because no composer can indicate on paper more than the mere shell of his thoughts; but he has no business to imagine anything that might have been definitely indicated, but was not. It was this distinction that was no doubt at the bottom of Mendelssohn's often quoted but often misunderstood attitude towards rubato. His frequent screams of "Es steht nicht da!" must have been highly salutary to the pupils who record them, and similar screams from authoritative critics would be equally salutary at the present time, especially to those performers whose chief emotional stock in trade consists of *ritardandi* so huge as entirely to upset the organic unity of the music. But there is no evidence that he ever objected to flexible tempo as such. It is unthinkable that a great artist should

do so. If Joachim's extremely rubato interpretation of the introduction to the finale of the violin concerto was the same at sixteen as at sixty, we may feel sure that its composer did not scream "Es steht nicht da!" at him.

Most people, when speaking of rubato, think primarily of instrumentalists. Artistically minded singers may (as some string soloists unfortunately do not) know and respect the rhythm of their accompaniments, but for them the problem is complicated by the words and the exigencies of breathing, though we may have suspicions that these difficulties might be surmounted, more often than they apparently are, by a singer with a really fine rhythmical sense. But a good deal of attention has been given of late years to orchestral rubato, and conductors so diverse as Herr Nikisch and Mr. Sousa have acquired special fame in that line. But the Meiningen Orchestra under Herr Steinbach was hors concours. Their Brahms playing, absolutely non-metronomic and absolutely unified, was a unique revelation. Of course, perfection of this kind implies infinite rehearsing, for which, under normal conditions, no orchestra has the time. Were our ears indeed not blunted by the vividness of orchestral color, the very frequent lack of vividness in orchestral rhythm would strike us much more strongly. A certain atmosphere of military discipline still seems to hang over most of our bands, and the soldier and the artist do not easily run in harness. Some day, perhaps, a successor to the Duke of Meiningen will rise, who will subsidize an orchestra which can spend its whole time studying the problems of free rhythm en masse. And why should not a chorus simultaneously do the same? Then we might look forward to renderings of the great masterpieces for chorus and orchestra, or for either alone, which would be as rhythmically expressive as fine solo playing. Why not? Compositions intended for only one or two performers may give more extended scope for rubato, but in the proper subtle sense of the words, free rhythm applies to all music alike. It is not a morbid abnormality. It is the natural outcome of the artistic temperament.

Dan Beddoe's Success in Worcester.

Daniel Beddoe, who prefers, however, to have his name appear as "Dan Beddoe," has added one more success to many by his recent appearance in Worcester, Mass., at a concert of the Worcester Glee Club. Opinions from two daily papers read:

Mr. Beddoe was next on the program and received an ovation as he stepped on the stage. He is the same sweet singer as of old, with the same infectious smile. He sang a recitative and aria, "Through the Forests, Through the Meadows," and his voice was smooth and limpid as a deep meadow brook and virile enough to fill the hall without an effort. The beautiful song is from the opera "Der Freischütz" by Weber. In response to an enthusiastic recall he sang "Put on Your Smock" from "Pagliacci."—Worcester Daily Telegram, January 11, 1911.

Worcester has had little opportunity of hearing Mr. Beddoe in anything of the operatic nature before, his previous appearances here having been almost altogether in work of an oratorio nature. His voice, which is of the sweetest lyric tenor quality, was shown to the best possible advantage, and he exhibited a dramatic temperament that has hitherto been unsuspected by his musical friends in the city, and his appearance last night was marked by an apparent delight in his songs and in his audience. He gave his encore as if he delighted in the privilege, and his audience certainly shared in that delight.—Worcester Evening Gazette, January 11, 1911.

Mr. Beddoe will sail from New York in June for a long concert tour through England, Scotland and Wales. This tenor continues his studies with Eleanor McLellan of New York, under whose training the natural beautiful tenor voice of this singer has improved immensely.

Music.

By H. DE REGNIER.

A little reed was all I sought
To set the long grass murmuring.
The singing stream the murmur caught;
Douce willows tossed it down the mead.
I only sought a little reed
To make the woodland sing.

In the core of night my reed is heard,
Now in the wind, afar or near,
Now in the quiet, faint or clear,
By all who pass in fancy stirred.
And whoso passes listening
In fancy, in his own heart's core
Hears yet again and evermore
The song I sing.

'Twas all I sought, 'tis all I need
(This little reed plucked at the spring,
Where to behold as in a glass
Her eyes of tears, her eyes that dream,
Came Love once on a day) to bring
Tears to the eyes of all who pass,
Thrills to the grass and murmurs to the stream.
And I by blowing on a reed
Make the wide woodland sing.

—Westminster Gazette.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., January 26, 1911.

January has been a very busy month in the Kansas City musical field so far, and glancing over a schedule of events to come, there is revealed splendid attractions up to the last of May. The W-M concert series was first on the list, with Sembrich in a song recital on Friday afternoon, January 6, in the Willis Wood. Frank La Forge was at the piano, and thoroughly delighted every one again. Indeed, Mr. La Forge can feel that Kansas City holds some of his greatest admirers. The Kirkby-Lunn recital followed next in the series. Madame Lunn's recital was pronounced by many to be the best of the series given. With the Cincinnati Symphony Orchestra concert tomorrow, altogether January has been a brilliant month in the W-M concert series attractions.

The second number on the New Year's program of musical happenings was the free concert in Convention Hall, Sunday, January 8. Every one was, of course, on the alert since the first "chirp" was heard concerning the plans, and naturally thousands were turned away. The attempt was very successful, for the outcome will be other concerts for the public. The orchestra could have had more practice, but, no doubt, the excitement of the occasion tended to unbalance to a degree the first attempt, yet the greatest praise is deserved for having accomplished a start. Francois Boucher, the conductor, deserves great credit for his work with the volunteers. Mr. Cranston won new laurels for his splendid results, not alone in his solos, but in the chorus work. Mr. White's "Schubert" men are eagerly awaited in a program all of their own. The next free concert will be given on February 5 in Convention Hall.

Great crowds braved the treacherous ice and found their way to the organ recital given by Mr. Kreiser at the Independence Boulevard Christian Church, Sunday afternoon, January 15. Kansas City is beginning to appreciate the fact that the new organ is a wonder and that Mr. Kreiser's recitals are better than ever. The beautiful effect with the echo organ was fully enjoyed in the prelude to "Lohengrin." Mildred Langworthy was in fine voice on this occasion. The recitals will be featured the second Sunday of each month at 3.45 o'clock.

The work of the orchestra of organized musicians of the Musicians' Union, under the direction of Julius Osier, is progressing very well. Having attended rehearsals a safe prophecy can be ventured for an attractive concert when this organization makes its bow in March.

The Philharmonic Choral Society's concert in the new Casino next Tuesday evening will be of great interest. Every one is aware that Carl Busch always presents distinguished musical events in Kansas City.

There were storms of delight when the announcement was heralded that the great Tetrassini is to appear here again in Convention Hall, Monday night, February 6.

Walter M. Fritschy presents Reinald Werrenrath in song recital in the New Casino Friday evening, February 10.

Hiner's Band of fifty men filled the engagement at the Lum'ermen's Association meeting held in Convention Hall

this week. Hiner's Orchestra will play at the Casino next week. Mrs. Gosney (contralto) and Leroy Hall (baritone) will be the soloists. A string Quartet composed of Dale Hartman (first violin), Robert Horney (second violin), R. M. Weber (viola) and Jules Loix (cello) will also be featured on the program.

Rudolf King (pianist), assisted by his pupil, Adeline Nentwig, and Herman Springer (baritone), has been giving a series of recitals for the high schools during January.

George Deane (tenor) will be the "Artists'" guest at the next meeting of the Kansas City Musical Club to be held in All Souls Church, Monday, January 30. Mr. Deane will sing the tenor aria, "Jolan's Vision," from Converse's "Pipe of Desire," having created the tenor role when the opera was given for the first time on any stage in Jordan Hall, Boston, five years ago. Wallace Goodrich was the conductor of the premiere.

Charles Cease (baritone) gave a song recital for the Art League of Leavenworth last Monday evening.

JEANNETTE DIMM.

SALT LAKE MUSICAL EVENTS.

SALT LAKE CITY, Utah, January 24, 1911.

The next concert of the Salt Lake Symphony Orchestra is arranged for the afternoon of Washington's Birthday, February 22, with Spencer Clawson, pianist, as the soloist.

Plans are going forward for the Salt Lake Annual Music Festival, which is scheduled to take place during the latter part of May or early June. Manager Fred Graham announces that negotiations are being made for the orchestra and soloists and that the festival chorus soon will be called together for the first rehearsal. Mendelssohn's "St. Paul" will be one of the works to be rendered.

A delightful afternoon musicale was held in the clubhouse of the Ladies' Literary Club last Friday afternoon. The subject was Spanish music. The program included a paper on "Recent Music Happenings," by Edith Evans; paper, "Sketches, Spanish and Gypsy Music," by Mrs. N. Norris. The soloists were Mrs. F. S. Murphy, Marion Gilkerson and Mrs. Jack Keith, Mrs. W. A. Wetzel's ladies' quartet and C. D. Shettler's mandolin and guitar club. The affair was under the direction of Mrs. A. H. Peabody, chairman.

Henry E. Giles, after an absence of several years in Idaho, has returned to Salt Lake to take up his music work here. He was at one time assistant Tabernacle organist. His son, Thomas E. Giles, will return shortly from six years of music study in Europe. Mr. Giles and his son will open a joint studio.

That the musical activity in this locality is extended beyond the boundaries of this city and into the smaller settlements of Utah is evidenced by the announcement from American Fork (a small town south of Salt Lake, with a population of 4,000), to the effect that there has been organized and called together a chorus of 100 voices to present Adam Geibel's "The Nativity" tonight, under the direction of Lottie Owen, the supervisor of music in the

public schools of that place. Several Salt Lake musicians will go down to assist, including J. J. McClellan, organist; Fred Midgley and Mose Gudmundson, violinists; Willard Flashman, flute; J. P. Olsen, cello; Robert Sauer, bass, and Ida Smith, pianist. The soloists will be American Fork residents, including Mrs. Eugene Cluff, Julia Brown, John H. Davis, Ray Nicholes and Eugene Cluff.

Nora Gleason, organist and director of music in St. Mary's Cathedral, is arranging the program for the annual St. Patrick's entertainment, which will be given in the Salt Lake Theater on or about March 17. Miss Gleason presented several of her pupils in a recital last Saturday afternoon.

M. J. Brines lectured last Saturday afternoon on "A Career in Music" before the Ogden Historical Society. Mr. Brines will give a recital with Mrs. William Iglehart on the afternoon of February 28.

John J. McClellan, the Tabernacle organist and director of the Salt Lake Symphony Orchestra, is planning to give a series of organ recitals at Riverside, Cal., some time during the month of March.

The Columbian Conservatory of Music pupils gave a well attended studio recital in the conservatory rooms in the Templeton Building last Saturday afternoon. Several advanced pupils took part, and showed the results of excellent training given them by the teachers of this conservatory.

The Salt Lake Federated Musicians, at their meeting held Sunday, January 8, decided that musicians playing in the Symphony Orchestra could make a special price of \$3 for the performance and \$1 for rehearsals. This action by the Musicians' Union has come as a bit of good news to the management of the orchestra.

The University of Utah music department, under the direction of Squire Coop, has recently enlarged the scope and activity, and the orchestra already has made two appearances and created a favorable impression. The choir also is doing good work and already has presented several of the most noted choral compositions. The band, under L. P. Christensen, holds regular rehearsals, and is making fine progress.

The music season also has opened with unusual activity at All Hallows' College. The department is under the direction of Prof. Andon Pedersen, and both the band and orchestra classes are unusually large this year and are both doing excellent work. The department will give an entertainment Washington's Birthday at the college.

John T. Hand, tenor, who has recently returned from a season of extended study under Fergusson, of Berlin, gave a recital before the students of the Latter Day Saints' University last Saturday morning, assisted by Mamie Jones. Mr. Hand was in excellent voice, and gave a charming program.

FRED C. GRAHAM.

"Brother George," an opera by Ferdinand Rekey, had its moderately successful premiere at Buda Pesth.

R. E. JOHNSTON

OFFICE: St. James Building
(1133 Broadway) - - - New York City

Announces the Following Attractions

After October, 1910, and Continuing Until June, 1911

- MARY GARDEN**
and her Concert Company,
April and May, 1911.
- LIZA LEHMANN**
the Celebrated Composer
of "In a Persian Garden,"
Assisted by a European
Quartet.
- XAVER SCHARWENKA**
Eminent Composer-Pianist.
- Alexander HEINEMANN**,
the Great German Lieder,
Ballad and Oratorio Singer.
- MARIO SAMMARCO**,
Baritone of the Chicago
Grand Opera Company,
Formerly of the Manhattan
Opera House.
- RITA FORNIA**,
Prima Donna Soprano, of
the Metropolitan and Boston
Opera Houses.
- JOSEPH MALKIN**,
Great Russian cellist.
- Caroline MIHR-HARDY**,
Dramatic Soprano.
- LILA ORMOND**,
Mezzo Soprano.
- EVA MYLOTT**,
the Australian Contralto.
- ARTURO TIBALDI**,
Young English Violinist.
- HOWARD BROCKWAY**,
Composer-Pianist, Lecture
Recitals. "The Latest
Word on Opera," Illustrated
at the Piano.
- Myron W. WHITNEY, Jr.**
Basso.
- FRANKLIN LAWSON**,
Tenor.
- CHRIS ANDERSON**,
Baritone.
- MARIE HERITES**,
Bohemian Violinist.
- AGNES PETRING**,
Soprano.
- IRENE REYNOLDS**,
Soprano, and
- MAUD ALLAN**,
the Classic Dancer Assisted
by a Symphony Orchestra.

S. C. BENNETT
VOCAL INSTRUCTION

Metropolitan Opera House Building.

Suite 22

For Accurate Piano Tuners, Address:
AMERICAN SCHOOL OF VIBRATION
106 East 23d Street, New York City

EMMA E. PATTEN

SOPRANO
For Terms, Dates and Full Particulars
J. E. FRANCKE
24 West Thirty-first Street - - - New York



FLAHAUT

Contralto-Grand Opera, Paris
Metropolitan Opera Co., New York
CONCERTS-RECITALS

L
A
Z
S.
A
R

SAMOILOFF

BARITONE

Concert, Oratorio and Recital
Vocal Culture Studio: Carnegie Hall and
134 E. 57th. Phone, 6480 Plaza

SIGRA
MARIA DE MARSAN

Pure Italian Bel Canto. Also Stage Department.
Pupils prepared for Italian opera rôles; for Debut.
Signora De Marsan is of the Paris Opera Comique; the
Scala, Milan; the Teatro Real, Madrid.

Address in time for application of lesson. References required.
Via Ariosto 34 - - - MILAN, ITALY

SAMUEL A. BALDWIN
CONCERT ORGANIST

Address: College of the City of New York
St. Nicholas Terrace and 139th Street

SCHOOL OF SCANDINAVIAN
AND FINNISH MUSIC

50 East 34th Street
INGA HOEGSBRO, Piano
HOLGER BINKEROD, Voice
AAGE FREDERICKS, Violin
PETER MOLLER, Cello

Maria Gay and Giovanni Zenatello Continue Their Great Successes.

When the extraordinary artists join forces in the leading roles of every opera they portray, the result cannot but be an overwhelming success as may be seen from the following press notices of Maria Gay and Giovanni Zenatello:

MADAME GAY AND ZENATELLO IN "IL TROVATORE."

Madame Gay, too, is a Spaniard. She is an extraordinarily interesting woman on the stage, and a bigger artist than we in Boston or America have known.

Her impersonation last night was engrossing in whatever light it be remembered. She treated the character with respect, with dignity. This was no plebeian crone who told Manrico the tale of horror in the cave, but a woman who had known power and who had long nursed a deep and flaming vengeance. Her treatment of this scene must stand among the supreme achievements at this opera house.

Madame Gay's use of her voice was in many things most admirable. She characterized by her tones and her manner of attack and of color.

Mr. Zenatello sang Manrico for the first time in this city. His voice served him well throughout the second act. His tones were truly heroic, and he sang with no apparent effort.—Boston Globe, December 27, 1910.

Madame Gay infused into her Azucena the same abandon and element vitality that have already made her Carmen a noteworthy impersonation. Her singing of "Stride la vampa" and in the duet with Manrico was rarely beautiful.

Perhaps Manrico has the most taxing of the many taxing parts in "Il Trovatore." Mr. Zenatello has ample power, both as actor and singer, and displayed both to the full last night.—Boston Herald, December 27, 1910.

The other special features of this performance were the admirable singing of Mr. Zenatello and the Azucena of Madame Gay. Madame Gay sang with remarkable power, received what was perhaps the greatest ovation of the evening, and was recalled repeatedly.

Mr. Zenatello's singing was a treat to the ear in nearly every moment of his performance. He, too, made the music burn.—Boston Post, December 27, 1910.

Madame Gay was not far behind M. Zenatello in awakening the enthusiasm of the listeners. She, too, sang with true artistry and with great dramatic effect. The participation of two such singers as Madame Gay and M. Zenatello in the performance would alone have served to render it noteworthy.—Boston Advertiser, December 27, 1910.

Mr. Zenatello especially is to be highly commended for his singing of the role of Manrico. Never once did he force his voice, but sang with noble restraint throughout the evening. Such artistic singing cannot be too highly praised and is a thing to be long remembered. Mr. Zenatello was recalled time and again and most certainly deserved the appreciation which was so generously accorded him.

MADAME GAY AND ZENATELLO IN "CARMEN."

But last night there was, in addition to the intrinsic beauty of the work, a re-entrance of much importance. Maria Gay had come back to renew her successes in dramatic action and singing.

From the beginning, with the seductive Habanera to the dreadful climax of the murder, there was a steady crescendo.

Vocally, Maria Gay was superb. Never have we heard the part better sung.

For once, too, the audience threw off its reserve and became fairly enthusiastic. No encores were allowed, but the vast audience burst in upon the action many times with well merited applause, while the recalls at the end of every act were numerous also.

There was an intensity in Zenatello's action that paralleled the force of Madame Gay's Carmen. There were subtle transitions and gradations. The simple ambitions of the corporal at the first, his gradual yielding to the seduction of the Gypsy, the conflicting emotions of the second act, the jealousy of the third, the abject frenzy and misery of the fourth, were all in turn eloquently portrayed. Seldom have we seen or heard so intense yet thoroughly musical interpretation of the chief male role of this opera. Zenatello's work was not mere declamation. In his most furious moments there was excellent vocalism.—Boston Advertiser, December 20, 1910.

Madame Gay's voice is of a rich, warm quality; it is full of a wooing southern softness that gives to her song a haunting sweetness. Surely, Carmen could not have sung more seductively to her many admirers than does Madame Gay. Her beauty of tone quality is most effective in the role.

Signor Zenatello, as Don Jose, sang and acted the role remarkably. His voice had far more opportunity to show its beauties of tone and eloquent sweetness than in "Othello." His singing of "This Flower You Gave to Me" had both fire and delicacy of sentiment—the music and his interpretation were always as one; when passion stirred its notes his being responded, he allowed the music to sway him entirely and utterly.—Boston Traveler, December 21, 1910.

Giovanni Zenatello's Manrico was a delight. He sang the role for the first time here, and as in "Carmen" found himself in the cast with Maria Gay, who, to say the least, shared the honors of the evening.

Madame Gay's Azucena will linger in the memory of all fortunate enough to have heard her last night. She fairly dominated the performance.—Boston Journal, December 27, 1910.

MADAME GAY AND ZENATELLO IN "AIDA."

These being the "humanities" of "Aida," a coincidence of the cast laid emphasis on them. Madame Gay, statuesque as her movements and postures were, was yet the very woman in her cat-and-mouse play with her enamored slave.

Mr. Zenatello has the actor's virtue. He is all things to all operas. His Manrico was a portrait; his Jose was a sketch in crayon; his Radames an impersonation. His look is high, his stride heroic, his manner that of a man still young, yet conscious of a great destiny. He stands still to take the strokes of fate as one seeing all yet unable to believe that these misadventures can befall such as him. The personal side of him, his hopes, weaknesses, aspirations, passions, ambitions, we have in the multi-form intonations of his voice. To the already songful quality of the

music, he adds a personal eloquence which is frequently as explicit of mood as the spoken words, or more so.—Boston Transcript, December 29, 1910.

Madame Gay, as Amneris, was the daughter of a king, hauteur of mien and even of voice was hers. Even the exceedingly warm and tender notes of her voice she was able to make steely at times; but in the love music she set them free and they rang with all their deep, rich intonation. The great act for Amneris before the gates of the living tomb which is about to encase her lover she elevated above a tempest and a rage into something of larger intent—she was still the daughter of a king and though her heart was rent and torn she was "regal" and not tattered in her emotions.

Zenatello, with the glory of his voice, sang the "Celeste Aida" with the ringing note of love and prescience.—Boston Traveler, December 29, 1910.

ADDITIONAL LEIPSIK NEWS.

LEIPSIK, January 18, 1911.

The twelfth Gewandhaus concert comprised only the Beethoven eighth and the Tchaikowsky "Pathetic" symphonies, conducted by Arthur Nikisch. He and the "Pathetic" symphony have been known for years as a concert combination of extraordinary attractiveness, yet on this occasion the same leader first put the Tchaikowsky symphony entirely out of class by his great rendition of the Beethoven. In the Tchaikowsky work the melodic and pathetic intensity of the first and last movements, the grace of the second, and the close writing of the scherzo were still insufficient to interest again as did the close canonic of the entire Beethoven. Here is new evidence that Beethoven still lives and Arthur Nikisch is his great spokesman.

Marc A. Blumenberg, editor in chief, and H. O. Osgood, Munich correspondent of THE MUSICAL COURIER, were guests in Leipzig for three days. They heard Nikisch and the Gewandhaus Orchestra in the Beethoven and Tchaikowsky symphonies. Upon personal experience of the extraordinary acoustic properties and the beauty of the Gewandhaus Hall, they got a better understanding of the enthusiasm which has been so long chronic in the Leipzig office of the paper.

The thirteenth Gewandhaus concert, under Arthur Nikisch, is played in the presence of Frederick August, King of Saxony. The program shows the "Freischütz" overture, the eighth Corelli concerto grosso for violin, with string orchestra and organ, the solos played by Eugene Ysaye and Karl Straube; Liszt's symphonic poem, "Les Preludes"; the Beethoven violin concerto, played by Ysaye, and the Schumann overture, scherzo and finale, op. 52. The three numbers by Schumann gave Nikisch an unusually fine opportunity to read beautifully in the muse of that great poet.

The third concert by the Sevcik Quartet enlisted the English baritone, Theodore Byard, as a soloist in two groups of songs. The Quartet played the Sibelius five movement, D minor "Voces intimæ," op. 56, and with the Leipzig pianist, Gertrude Steuer, the Schumann quintet. Mr. Byard sang Schumann's "Lotusblume," "In's Freie" and "Die Löwenbraut," Tchaikowsky's "Zuersten Frühlingszeit" and "Inmitten des Balles," Grieg's "An das Vaterland" and "Zur Johannisnacht." The Quartet played superbly, as usual. Miss Steuer played correctly and agreeably without personality enough to lend character to the quintet. Mr. Byard sang the seven lieder in great intensity and fine lyric quality. His giving of the "Löwenbraut" text was deeply impressive and the public acknowledged his fine art cordially. The Sibelius music has many beautiful and interesting episodes without ever coming into greatness. Since he gives the title of "Voces intimæ" he may be excused at this time for not writing in the close polyphony of the classics. But his first symphony, given some seasons ago in the Gewandhaus, was hardly more than a series of great, sonorous songs with symphonic poem, "Taormina."

An orchestral extra program of the St. Petersburg Imperial Society under Schnevoigt had the second symphony by Rachmaninoff, a C minor concerto allegro for piano and orchestra, played by the composer, L. V. Nicolaeff, Hugo Wolf's Italian serenade and Ernst Boehe's syphonic poem, "Taormina."

Jani Szanto, concertmeister of the Leipzig Philharmonic Orchestra, gave his own concerto with the orchestra, and was further assisted by the gifted fourteen year old American pianist, David Berlino, of New York. Szanto played the Vieuxtemps D minor and the Stojanowitz first concertos and the Leopold Auer Hungarian rhapsody. Berlino played the Saint-Saëns G minor concerto, the Liszt twelfth rhapsody and Schumann's "Des Abends." Stojanowitz conducted the accompaniment for his concerto. Szanto has been known here for two years as a violinist of particularly fine qualities, such as fine school, a fully musical nature and agreeable personality. The Stojanowitz first concerto, which he has occasionally played in

Leipzig, is thoroughly violinistic and interestingly made for the solo instrument. The orchestration is only of moderate excellence. The youthful pianist, Berlino, is a distinguished talent already in a remarkable stage of accomplishment for his years. His technic is sufficient for playing the Saint-Saëns in perfect ease and clarity at great velocity, and everything he does is prompted by purely musical and musicianlike motives. His entire play and demeanor are genuine and without mannerism, so that his appearance remains wholly enjoyable. Though he was not previously known in Leipzig, the public greeted him cordially before he played and further showed great enthusiasm upon the completion of his work. The violinist concert giver was also shown the cordial appreciation to which he was entitled. Hans Winderstein conducted all accompaniments except the Stojanowitz concerto.

The seventh Philharmonic concert under Hans Winderstein brought out the new G major symphony, op. 22, by Ewald Strässer, the Bruch G minor violin concerto and solo pieces played by Joan Manen, also Scheinplüg's overture to a comedy, and the Elgar "Pomp and Circumstance" march. Owing to absence from the city, the concert was not heard for this report. Eugene E. Segnitz, of the Leipzig Tageblatt, wrote in friendliest terms of the symphony, as if it showed character, good composer skill and wholesome musical endowment. Manen is said to have had his usual great success in the playing of the Bruch, besides compositions of his own and of Sarasate's.

In the brief preliminary concert at the annual New Year's ball by the Russian Academic Verein in Leipzig the contralto, Maria Kühne, sang Brahms' "Von ewiger Liebe" and "Dort in den Weiden," Tchaikowsky's "Im ersten Lenzesstrahl" and Hugo Wolf's "Heimweh." Cellist Gdal Salessky played the Glazounow "Chant du Menestrel," Kallinnikow's "Chanson triste" and Dvigo's "Serenade." Pianist Bertha Burstein played the Liszt "Venezia e Napoli" and a Chopin F sharp minor prelude. The contralto has a beautiful voice under commendable usage. The cellist is musical far above the average, and the young pianist is among the several exceptionally fine talents of the Russian student contingent in Leipzig.

The student program at the Leipzig Conservatory at 6 o'clock, January 13, included the intermezzo and fugue from the Rheinberger D minor organ sonata (played by Gatscher), the A. Rösel nocturne for waldhorn (Matzick), the Boccherini A major cello sonata (Porges), first part of Schumann piano concerto with orchestra (Fräulein Ter-Grigorianz), the Bach G major cello sarabande, courante and giga, also variations on a Paganini theme in A minor, composed and played by Mr. Bottermund, of Boston; further, the Reinecke B minor piano concerto with orchestra, played by Fräulein Fleischer. Only the Boccherini sonata and the Schumann concerto were heard. Mr. Porges is musical and plays in commendable finish. Miss Grigorianz played well, though she gives her time principally to composition.

Among recent callers at the Leipzig post of THE MUSICAL COURIER were the distinguished and venerable Bernhard Boekelmann, of New York, Harry M. Field, of Toronto and Dresden, and Howard Wells, of Chicago and Berlin. Mr. Boekelmann was in Leipzig to visit his daughter, Mrs. Fritz Künzel, and his coming was a Christmas surprise. Mr. Field has many friends in Leipzig, where he studied, then taught, for several years. Mr. and Mrs. Wells were here sightseeing for a few days. Mr. Boekelmann was to be absent from New York for about five weeks.

Pianist Paula Koenig gave her own concert with the Winderstein Orchestra, under the direction of her instructor, Carl Friedberg, of Cologne. She played the Chopin E minor concerto and the Cesar Franck symphonic variations. Friedberg conducted a set of orchestral "Dance Fantasies" by Julius Weismann, of Stuttgart. This work was in manuscript and so new that the ink was hardly dry. It proved exceedingly interesting, finely orchestrated and closely written dance music in many styles and rhythms, requiring sixteen minutes to give. It should be of great practical use on good popular programs. The same composer has completed a piano concerto, of which Friedberg speaks enthusiastically. It is supposed to be not only well composed, but rich in fancy and invention. Fräulein König is a young pianist of good musical attributes and considerable personality, so that she will doubtless come into a busy concert career. Friedberg is one of Germany's very best musicians. He is not alone a great educator and pianist, but a safe and capable conductor.

EUGENE E. SIMPSON.

Heinrich Teweles, editor of the Prague Tageblatt, will be the temporary successor of the late Angelo Neumann at the Prague Opera.

MRS. C. HOWARD ROYALL

TEACHER OF VOICE

260 West 57th Street, New York

Phone, 946 Columbus

IRVING FISHERBARITONE
CONCERTS and
RECITALS
Address:
MUSICAL COURIER**ADELE KRUEGER**

DRAMATIC SOPRANO

Concert, Oratorio, Recital

Management: SAWYER MUSICAL BUREAU, 1425 Broadway, New York

GISELA WEBERSOLO VIOLINIST
Recitals and Concerts
SAWYER MUSICAL BUREAU**MORAWSKI**Instruction
Oratorio, Recital and Opera
Carnegie Hall, - - - New York
344 Boylston Street, Boston, Mass.**MRS. LOGAN FELAND**

(Katharine Cordner Heath)

SOPRANO

Address Care MUSICAL COURIER
437 Fifth Avenue, - New York City

EMILIO

DE GOGORZADirection: M. S. LAZARD, 1225 Broadway
STEINWAY PIANO USED**BEATRICE BOWMAN**

SOPRANO

THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street New York**DUNNING SYSTEM**

OF IMPROVED MUSIC STUDY FOR BEGINNERS

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it.

Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others, sent upon application.

MRS. CARRIE L. DUNNING

Present Address: THE HILL, 14th Street PORTLAND, OREGON



Around the World Tour

**SOUSA
AND HIS BAND**

QUEEN'S HALL, LONDON

January 2d to 9th, 1911

Leading Cities of Great Britain and
Ireland to follow.

FRANCIS

MACMILLEN**Arturo TIBALDI**

The Young English Violinist

Management: R. E. JOHNSTON

St. James Building

Broadway and 26th St., New York City

HOWARD BROCKWAY

COMPOSER-PIANIST

Lecture Recitals

"The Latest Word in Opera"

Illustrated at the Piano A Great Novelty

Management: R. E. JOHNSTON, St. James Bldg., Broadway
and 26th St., New York City**MYRON W. WHITNEY, Jr.**

BASSO

Management: R. E. JOHNSTON

St. James Building

Broadway and 26th Street, New York City

MRS. MORRILL

LAURA E. MORRILL

Baptist Church, New York, and Concert; Mabel Pickard, Toronto, and others on application.

Address: H. E. NASON, Secretary.

SCIENTIFIC VOICE CULTURE

Some prominent pupils: Lillia Snelling, Metro-

politan Opera; Cora Remington, Fifth Avenue

STUDIO: The Chelsea, 222 West 23d Street, New York

MARGARET BERRY-MILLER

COLORATURA SOPRANO

RECITALS, ORATORIO

Address: MUSICAL COURIER

DOROTHEA NORTH

SOPRANO

ORATORIO, RECITAL, CONCERTS

Address, 4442 Woodlawn Ave.

Chicago, Ill.

OVERTON MOYLE, English Bass-Baritone

Address Care of NOVELLO & CO., Ltd, 21 E. 17th St., New York

CHARLES C. WASHBURN

BARITONE

Concerts, Oratorios, Recitals

NASHVILLE, TENN.

ALICE PRESTON

SOPRANO

Concerts, Recitals

Telephone, Tuxedo

For Terms and Dates Address: Tuxedo Park, N. Y.

ROBERT ALVIN AUGUSTINE

SCIENCE OF VOICE

CULTURE

Investigation invited

310 West 50th Street, New York

IRENE ARMSTRONG FUNK

SOPRANO

CONCERTS, RECITALS and ORATORIOS

Residence: 539 W. 112th Street NEW YORK

CHRISTINE MILLER

CONTRALTO

1003 Heberton Street

PITTSBURGH, PA.

JANPOLSKI

Russian Baritone

ORATORIO RECITALS

Direction: HAENSEL & JONES

East 42d Street, New York

Residence: 605 West 124th Street

CAROLINE MIHR-HARDY

DRAMATIC SOPRANO

Management: R. E. JOHNSTON

St. James Building, Broadway and 26th Street New York City

**RITA FORNIA**

Prima Donna Soprano

Metropolitan Opera Company

Boston Opera Company

For Concerts, Recitals and Oratorio

Address, R. E. JOHNSTON, St. James Bldg.

Broadway and 26th Street, New York

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera

MANAGEMENT:

QUINLAN INTERNATIONAL MUSICAL AGENCY

1 West 34th Street, New York

**Madame JEANNE JOMELLI**

PRIMA DONNA SOPRANO

Last Season in America

1910-1911

Late with the Metropolitan and Manhattan

Opera Companies

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 East 34th Street New York City

NORDICA

Exclusive Management

FREDERIC SHIPMAN

Concert Direction

2835 Flournoy Street

Chicago, Ill.

SEASON 1910-11

Direction:

HAENSEL & JONES

One East 42d St., New York

The Obligations of the Conductor to the Composer.

BY EDGAR STILLMAN-KELLEY.

Not many months since, there appeared in a prominent German musical journal a somewhat severe stricture on one of the Berlin orchestral conductors, embodied in a screed entitled "New Meyerbeer Effects in the 'Tannhäuser' overture." Why the name of Meyerbeer should have been invoked on this occasion was not especially evident, for, aside from the fact that Wagner was not overfond of certain methods of his rival, this title would lead one to infer that the conductor in question had been guilty of inserting in the Wagnerian score features characteristic of the composer of the "Prophet" and which were, therefore, out of place in the new environment. What such features might be would puzzle the reader at first blush, as he would doubtless surmise them to be something on the order of sensational devices in instrumentation. Now, as the sins of employing excessively powerful orchestration and the introduction of manifold eccentric effects have been laid at the door of numerous writers since the days of Meyerbeer, we are all the more interested in learning the nature of the misdemeanor of which the Berlin conductor was accused. It seems that no alteration in the score of any kind whatsoever had been attempted, the feature criticised being simply the bringing into prominence of the inner voice that accompanies the final appearance of the "Pilgrim's Chorus" in the reprise.

If the reader will but pause a moment he will doubtless recall numerous performances of this beautiful work and he will also remember how often such great stress is placed upon the theme of salvation that one can hear little else. Let us look at the score, and seek the explanation. The composer has indeed given the melody of the "Pilgrim's Chorus" to the three trumpets in unison reinforced by the three trombones also in unison, and all marked with three *f*'s to indicate the triumph of good over evil, but is this all? Was the conclusion of the overture intended to be homophonous? No. We see in the string parts a series of graceful passages, forming a figuration worthy of embellishing so noble a theme. In concert performances we see a band of worthy violinists struggle to render it perceptible to the ears as well as to the eyes. But only too frequently their efforts are in vain. In orchestras of sixty and less this is well nigh impossible unless the conductor be blessed with discrimination and practical talent. Surely the figuration is not intended for the eyes alone, for Wagner of all men did not devote himself to the writing of "Augenmusik." The question therefore is, How much of the accompanying figuration and inner voices should the conductor permit his hearers to enjoy? The writer of the article above referred to stated that Von Bülow and later Nikisch had experimented with these "Meyerbeer effects," that is, they had permitted the horn parts to become audible where the upper tones are called into requisition and the players can make headway against the more powerful hard brass. But the writer claimed that these conductors considered the result unworthy and abandoned the idea. Unworthy it certainly is to give undue prominence to any part, especially to a subordinate one, but it is possible, if care be exercised, to cause the theme of salvation to be pronounced with appropriate emphasis, and yet permit the wonderful intermingling of the accompanying passage work and unusually fine inner voice leadings to be rendered with that dignity that is their due. There are many of us who have not forgotten the thrill produced by such adjustment as in the ideal interpretations of this work by the late Anton Seidl.

But in order to obtain results of this high order, a conductor must use his own judgment in regard to following the directions in the score concerning dynamics. I venture to doubt the possibility (even granting an orchestra of a hundred) of the string passages and the harmonic background making themselves felt at this point if trumpets and trombones all blow at the rate of *fff* (or "triple forte" as some call it). Composers sometimes forget the powers of a strong lunged trombonist or an able bodied kettle drummer. They can do much damage on occasion. In a performance of Tchaikowsky's "Symphonie Pathétique" under Nikisch three years ago, in the third movement, where the march theme appears triumphantly, the tympanist rendered the efforts of all his colleagues quite futile. A few months later under Panzner, and later yet under Nikisch, the balance of parts in this place was simply perfect. This serves to show how carefully the composer should indicate expressions and with what calm judgment the conductor should render those indications. During an interesting conversation with Dr. Muck I was impressed with his statement that one of the most difficult features in the art of conducting was the securing from each group the requisite amount of tone to produce the ideal general effect. We encounter, therefore, the threefold

difficulty of planning the balance of the masses and then of marking and evoking the dynamic quantities.

Back and the earlier writers employed few or no expression marks, leaving the interpretation to the executants. Mozart and Beethoven sprinkled their scores vertically with a fairly impartial set of *f*'s and *p*'s. Thus woodwind, string, soft brass (horns) and hard brass (trumpets and trombones) were all served with the same kind of indications (piano, forte, fortissimo, etc.). The result is that in many cases, as, for instance, the minuet in Mozart's E flat major symphony, one hears nothing but the reiteration of the brass chords of tonic and dominant, unless the conductor takes the pains to modify the markings.

An experience of my own was illuminating in reference to this important phase of interpretative obligation. I was rehearsing one of my earlier orchestral efforts, which I had duly marked after the manner of the classical school. When I told the trombones they were too loud, the answer was, "You composers write *ff* and the moment you hear it you hush us up." They were right, and I profited by the criticism. The reader may have noticed with what care Wagner (in his later works) and Tchaikowsky have differentiated the dynamic signs. They usually mark the soft brass (horns) with two *f*'s when the hard brass (trumpets and trombones) is provided with but one. Had Wagner scored his "Tannhäuser" in the 70's or 80's he very likely would have given his trumpets and trombones in the above quoted finale of the overture only two *f*'s—possibly but one—instead of three. In the light of such re-marking it will be seen that the aim of the young conductor charged with "Meyerbeer effects" was really in the right direction.

The lack of an equitable scale in the woodwind occasions trouble at times. Richard Strauss recommends in *tutti* passages where power is demanded, that the upper tones of a chord be given to the clarinets, the lower one to the oboes, as in this way the strongest tones of each instrument are utilized. He smiles at the absurdity of reversing this process as composers usually do, merely because the oboes are placed higher in the orchestral score than the clarinets.

Sometimes the impossible is demanded of a performer, in the shape of a pianissimo in the lowest register of oboe or bassoon. I early learned that neither threat nor persuasion availed in eliciting delicate tones in this region. Nevertheless we find them called for occasionally, as in the close of the first movement of Tchaikowsky's E minor symphony. Here we have contra B for two bassoons marked *ppp*. Of course, one has no hesitation in reducing the passage to a solo, but even then the tone is too hard and loud. In Russia they may be able to produce the requisite shading, but not in Western Europe. Speaking with Herr Güttich, the first fagottist of the Royal Opera in Berlin, concerning such difficulties, I learned that he inserts a piece of flannel as a mute in the bell (Schalltrichter) of the instrument. In this way the desired pianissimo is effected. A similar feat is required in the



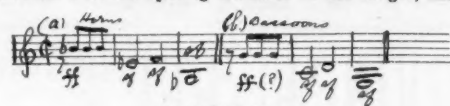
EXAMPLE No. 14.

EXAMPLE No. 15.

same composer's "Pathétique" (first movement just before the "working-out" section). Here the closing measures of the lyric theme are given to the bassoon, which has a hazardous series of low tones to execute, all marked with many *p*'s. The Berlin conductors always substitute a bass clarinet with thoroughly satisfactory results.

All efforts to give the idea of the composer, even if the orchestration itself is sometimes altered, are not only justifiable but commendable. Beethoven's ninth symphony as presented by Wagner underwent numerous modifications in order to produce the master's intended effects. A familiar instance of such friendly intervention on the part of the conductor, to enable the composer to realize his intent, is Mendelssohn's alteration of the first two measures of Schumann's B flat symphony. We all remember how the phrase was first written (Ex. 1 b), and how, with the old horns, only one tone of the group was open, and also how Mendelssohn by a slight change rendered it effective. (See Ex. 1 a.) As it can now be given by the valve horns and trumpets with every tone open, it is advis-

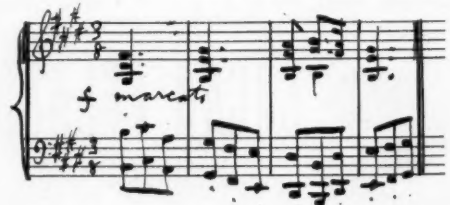
able to restore the original reading. This renders it homogeneous with the opening measures of the allegro, and I



EXAMPLE No. 2.

have so produced it. Speaking with the composer Xaver Scharwenka concerning the advantages of employing the chromatic horns and trumpets, he expressed the belief that Beethoven's symphonies would have been quite differently orchestrated if our improved brass instruments had been at his disposal. Said he: "Notice how brilliantly the horns introduce the second theme of the first movement of the C minor symphony. (See Ex. 2 at a.) Compare this with its reappearance in the reprise. Here it comes in the tonic major quite out of the range of the old horns, so the bassoons in their weak register are employed as a substitute for the unavailable brass, and the result is an anti-climax. At the present day there is no reason why this second entry should not also be given to the valve horns."

With this same conviction, I once rearranged the trumpet parts in the majestic outburst of the brass in the andante of Schubert's B minor symphony. By this means the upper voices were not annihilated by their own counterpoint, which is so richly rendered by strings and trombones (See Ex. 3.) This splendid passage usually af-



EXAMPLE No. 3.

fords the trumpets a chance to announce most forcibly tonic and dominant, while we are conscious of a gentle shimmer of something else in the woodwind, as was the case when I last heard it under Nikisch. (See Ex. 4.)



EXAMPLE No. 4.

Now it is not a question of subjective versus objective interpretation. The idea is to get as near the composer's intention as possible, and when the means at his command were inadequate, or when, through haste, or oversight, passages are not marked with the accuracy he would have wished, it is the duty of the conductor to rectify matters to the best of his ability. The composer himself gets a correct impression of his work only after he has heard it. Arthur Mees relates an incident showing how severely Wagner criticised his own works. In the summer of 1877, when the composer was conducting the rehearsals at Albert Hall, Mr. Mees was present and heard the master repeatedly demand alterations in the "Nibelungen" excerpts. At one moment he would call out, "Take that phrase out of the bassoon part and give it to the English horn!" Again he would insist upon less of this or more of that tone quality. And all this, too, after his work had been published and given such a magnificent production in Bayreuth.

It sometimes occurs that a composer has certain exceptional artists in mind when he plans his score. I remember being startled once when rehearsing one of Dvorák's "Slavic Dances" on encountering a passage for oboes like this—(See Ex. 5). The range of the upper part was,



EXAMPLE No. 5.

of course, out of reach of my first oboist, so I had the flute take it.* A few months later I called upon the composer in Prague. Telling him that I had encountered inaccessible tones for oboe in one of his scores he sat down at the piano and played instinctively the very passage I had in mind. I asked him how he dared risk such high tones. "My oboist plays them with ease, even piano," said

*As the writer's library is in Berlin, the reader's indulgence is craved in case of inaccuracies occasioned by quoting from memory. —E. S. K.

Dr. Dvorák; "of course, you gave the phrase to the flute!" He thus anticipated what I had to confess, taking it for granted that any conductor would do what he can to express what the composer has in mind rather than simply what he has put on paper. I was happy to have my procedure commended. Of course, this method of striving to anticipate the composer's wishes, like every other good intention, can be carried to excess. I once encountered a conductor who boldly stated that he never produced the works of any one unless he altered them to suit himself. Such an attitude will not enable one to secure the best results, for it sometimes occurs that the composer does know what he wants better than any one else, and naturally feels that it is due him that his work be performed in the spirit in which he conceived it. Only when the conductor approaches a score with a feeling of friendly interest can he be said really to interpret its meaning.

COLUMBUS MUSIC.

COLUMBUS, Ohio, January 27, 1911.

February has three significant concerts, the first of which will be on the evening of February 6, by the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, and Hans Richard, pianist. Mr. Richard will play the Schytte concerto, in which he shone so splendidly in Chicago with the Theodore Thomas Orchestra.

The sonata recital, Tuesday evening, February 14, by Carolyn Beebe (pianist) and Edouard Dethier (violinist) is eagerly anticipated. Millicent Brennan (dramatic soprano) will be the vocalist of the evening, singing a group of songs beginning with an aria from "La Tosca."

Madame Nordica will be in Columbus on the evening of January 27, a date which will be marked on every calendar, for she is a favorite here.

Karl O. Stapps, organist, of Cincinnati, will give a recital in St. John's Evangelical Church on the evening of February 9.

Thomas S. Callis, organist at St. John's, will give a recital Sunday afternoon at 4 o'clock on his new electric organ. Mrs. Neil Fravel, contralto, will be the assisting vocalist.

Mrs. Bertha Fiebach Markbreit, dramatic reader, and Clarence Adler, pianist, will give two recitals, the first tomorrow afternoon in Bryden Hall, the second Thursday evening, February 2. Mrs. Markbreit is a much heralded reader and Clarence Adler is a splendid young pianist.

The February matinee concert of the Women's Music Club presented Mrs. Kullak Busse, Clara Denig Genmender, Mrs. Amor W. Sharp (vocalists), Mrs. Reginald Hidden (violinist), Hazel Swann, Clara Michel, Ethel Harness and Jessie Crane (pianists), and Mrs. Arthur Wolfe (organist). The accompanists were Marion Lord, Emily McCallip and Hazel Swann.

Mrs. Edith May Miller is the newly elected organist at the Broad Street Church of Christ. Ethel Harness, who has been organist for some years at that church, resigned because of a pressure of other musical duties. Mrs. Miller is an experienced organist, having served Fifth Avenue Presbyterian Church for eleven years.

Thomas S. Callis has two promising pupils, Mrs. Neil Travel (contralto) and Carl Fahl (tenor), who were heard the past week in recital.

The Columbus Oratorio Society May Festival will have a matinee attraction of a chorus of 300 children, who will sing Peter Benoit's cantata, "Into the World." Tillie G. Lord, supervisor of music in the public schools, will direct the children, the accompaniment to be furnished by the Theodore Thomas Orchestra, Frederick Stock directing. This will be a distinct novelty for Columbus, and will doubtless be a very attractive feature.

Henrietta Kauffman, one of the well known pianists of Columbus of some years ago, is spending the winter in Florence, Italy. Miss Kauffman made a trip around the world before she rested at Florence.

Berlin has quite a Columbus colony now. Dr. and Mrs. Charles Bradfield Morrey (Grace Hamilton Morrey), Marie Hertenstein, Roswitha Smith, Yetera Smith, Jessie Peters, John Goodall and Earl Hopkins. Irene Stettner is in Vienna and Herman Stettner is in Brussels.

There is a well defined rumor about that Columbus is to have Gaston Dethier for a recital on the new Trinity Church organ. There has been quite a notable series of organ recitals here in the past few years, Clarence Eddy (twice), Karl Stapps, James H. Rogers, Wilhelm Middel-

schulte, Samuel Clemens, George W. Andrews and others. There is a growing interest in this instrument.

The Girls' Music Club will give its monthly recital tomorrow afternoon in the auditorium of the Columbus Public Library. Those who perform are Verona Long, Florence Giliam, Harriet Sturn, Norma Hopkins, Margaret Lanum, Virginia Thomas, Lucile Martindill, Mary Lewis and Ethel Nichol. Hazel Swann, of the Women's Music Club, will be the assisting musician.

A testimonial concert will be given Frederick Neddermeyer and his band Sunday evening in Memorial Hall. Edna Fox, Maude Brent, Ferdinand Gardner, Jessie Crane, the Ohio State University Glee Club and others have volunteered their services. Mr. Neddermeyer has been giving popular Sunday evening band concerts for the past two years. This benefit concert is in appreciation of his and his band's services to the city.

ELLA MAY SMITH.

Louise Barnolt as Carmen.

The picture shown herewith depicts Louise Barnolt, contralto of the Montreal Opera Company, as she appeared recently at a private performance of "Carmen." This is



Photo by Mishkin Studio, New York.
LOUISE BARNOLT AS CARMEN.

one of her best roles. Her splendid acting, vivacious temperament and beautiful voice lend themselves particularly well to this part. Oscar Saenger predicts that she will become a great Carmen. For the rest of the season Miss Barnolt will devote herself to song recital, concert and festival work. For bookings Miss Barnolt may be addressed at 51 East Sixty-fourth street.

Undoubtedly the cello is a much abused instrument. It is foolishly taken up by iron-fingered young men who ought to be playing the cornet-a-piston. It is composed for by shallow virtuosi whose notion of a concerto does not extend beyond one passage in octaves, one in thirds, one in diddling arpeggi, and one in spiccate bowing. Its noble voice is debased to the utterance of trivialities. It addresses the public with such hackneyed airs as Rubinstein's "Melody" in F, and Schumann's "Traumeri."—Springfield Republican.

Another Julian Walker Pupil.

A basso sure to find himself some day among the renowned is Alvah Nichols, of Brooklyn. His voice is exceptionally brilliant and powerful, yet possessing a quality of unusual beauty and tenderness. The critics refer to his bass voice as one with baritone quality in the upper register, which really and merely indicates that he has been trained to carry his voice high and sustain the tone without forcing or pinching. It is singular that the critics should speak of this dual bass-baritone quality in Mr. Nichols' voice just as they did of Julian Walker's voice, under whose care Mr. Nichols has placed himself for the development of his art. The single press notice reprinted below will give some idea of what may be expected of Mr. Nichols:

The artistic triumph of the oratorio, however, was the singing of Mr. Nichols, whose rich bass voice, with a really baritone quality in the upper register, was effectively and artistically used. His solo, "What Star Is This?" was a splendid effort, and deserved the hearty applause which followed.—Brooklyn Eagle, January 19, 1911.

The notice from the Brooklyn Eagle is from a report of the performance of "The Nativity," an oratorio by Stewart, which was given by the Schubert Choral Society. Mr. Nichols, as one of the soloists, won the honors of the evening.

Concerts at Columbia University.

Concerts and recitals for February under the auspices of Columbia University will begin today (Wednesday), with an historical concert in the Horace Mann Auditorium by the University Chorus under the direction of Walter Henry Hall. Next Tuesday afternoon in Earl Hall the Marum Quartet will give a concert. Arthur Whiting is to give a piano recital in the Horace Mann Auditorium February 15. W. R. G. Appel, a pupil of Felix Lamond, is to give an organ recital in St. Paul's Chapel on the afternoon of February 21. Walter Henry Hall will give an organ recital in the same chapel on the afternoon of February 28, with Lillian Sherwood-Newkirk, soprano, as assisting soloist. The University Chorus, under the direction of Mr. Hall will give another concert in St. Paul's Chapel on the evening of March 8. Another Whiting recital takes place on the afternoon of March 15 and an organ recital on the afternoon of March 21 by William J. Kraft, assisted by Edith Porter Kraft, soprano. The afternoon concerts begin at 4:10 and the evening concerts at 8:15.

Cecil Fanning Sings Sir Oluf.

Two presentations of the cantata "Sir Oluf" by Harriet Ware, libretto by Cecil Fanning, under the direction of Arthur D. Woodruff, by the choral societies of Jersey City and Newark, January 20 and 25, reflected great credit upon the composer, librettist and director. On both occasions the title role was sung by Cecil Fanning in such a superb manner that the audiences accorded him an ovation. In Jersey City Mr. Fanning was obliged to respond to triple encores, and still the audience applauded. Besides singing in "Sir Oluf" last week, Mr. Fanning and his associate, H. B. Turpin, filled their fourth return engagement in Providence, R. I., with the Listeners' Club, and their second return engagement at Lawrenceville School, N. J. During the present week they are to fill five engagements: New York City; Newark, N. J.; Englewood, N. J.; Montclair, N. J., and Hoboken, N. J. On February 11 Mr. Fanning and Mr. Turpin begin at Cincinnati an extensive Southern tour, going as far South as San Antonio, Tex., and ending at New Orleans, April 4.

Friday Afternoons at Madame Garrigue's Studio.

Every Friday afternoon from 3 to 6 p. m. Madame Esperanza Garrigue welcomes at her studio in the Hotel Colonia all who care to hear her pupils sing, and these gatherings have become a feature of her professional work. Critics, musicians, colleagues, teachers, artists and society folk gather here, where pleasant social intercourse is enjoyed as well as the artistic singing of Madame Garrigue's pupils.

Among the most noted pupils heard last Friday were Virginia Wilson, who sang an aria from "Der Freischütz," with which she delighted her hearers, and also an aria from Goldmark's "Queen of Sheba." Roa Eaton gave a splendid display of coloratura singing in a most difficult type of aria written for soprano and flute. She also sang an aria from "La Boheme."

Liza Lehmann Near Home.

Liza Lehmann, the English composer-pianist, sailed for her home in England Wednesday of last week on the steamer Campana of the Cunard line. Madame Lehmann, accompanied by a Quartet of English singers, completed a very successful four months' tour of this country under the management of R. E. Johnston a few days before she left New York.



BROOKLYN, January 30, 1911.

It is not often that cheers are heard at a concert in Brooklyn, but last Thursday evening, when Mischa Elman played a number of encores after his recital, the enthusiasm broke loose, and for several minutes it looked as if the young Russian would be mobbed. Because the house was sold out, the Brooklyn Institute, under whose auspices the recital was given in the Music Hall of the Academy of Music, placed fifty chairs on the stage, and these went like the traditional "hot cakes." One hundred more such seats could easily have been disposed of, for many persons stood up back of the orchestra and also up in the balcony.

Mr. Elman succeeded during the evening in moving his audience as audiences are rarely moved. Many gray-heads wept as the greatly gifted youth played the slow movements of the concerted numbers on his program. Such violin playing creates an epoch. The G string often sounded like a great cello, and in the more brilliant passages the artist infused his playing with a soulfulness that made even the lightest offering assume a lofty place in the ears of the listeners. Accompanied at the piano by Percy Kahn, Mr. Elman presented the following works:

Sonata, B flat.....Mozart
Concerto No. 2, D minor.....Bruch
Sonata, D major.....Handel
Ständchen.....Schubert-Elman
Rigaudon.....Monsigny-Franko
Andantino.....Martini-Kreisler
Schön Rosmarin (Alt Wiener Tanz Weisen).....Kreisler
Meditation.....Cottetnet
I Palpiti.....Paganini

While listening to the inspired performance of the lovely Mozart sonata, no one who admires the sublime music of this immortal composer could fail to wonder why there is so much "muckraking" among those who play chamber music before this public. Why must ugly and commonplace compositions be introduced at many concerts when nine-tenths of the music lovers who support the concerts are kept in ignorance of the treasures which are sadly neglected in these days? It was good to hear the Bruch concerto in D minor, a work not frequently played in this country, since when Bruch is mentioned we at once think of the G minor concerto. Elman made every phrase in this work a thing of beauty and symmetry. As one young lady on the platform, very much under the spell of the Elman magnetism, openingly confessed: "I could listen forever to such playing." So could the most of us.

Several frantic recalls after the Handel sonata rewarded the audience with the first encore, a Beethoven minuet. The fourth group, which began with Elman's charming transcription of the favorite Schubert "Serenade," was greatly

enjoyed, and it also proclaimed Elman's generosity to other violinists.

Another wave of wildest demonstrations, lastly several minutes, finally brought the much hoped for encore, and this time Elman played magnificently the Wilhelmj transcription of Walther's "Prize Song" from "Die Meistersinger."

The "Meditation" by Cottetnet and the effervescent "I Palpiti" by Paganini ended the regular program, but three beautiful encores had to be given before the excited multitude departed. This additional group of pieces included a gavotte by Gretry, transcribed by Franko; the Schubert "Cradle Song," and, lastly, the ever welcome Dvorák "Humoresque." A word of praise is due Mr. Kahn for his musical accompaniments. Another ovation for Elman at the close of the Dvorák number brought the happy violinist to the stage again to hear the house ring with "bravos." All of this happened in Brooklyn, where things move calmly, dispassionately, and where only once in a decade the people lose their heads over a musical performance.

The flock of trained geese now belonging to the personnel of the Metropolitan Opera Company were taken over to Brooklyn Tuesday night of last week for the first performance in Brooklyn of Humperdinck's new fairy opera, "Königskinder." The house was sold out for this performance. The cast was the same as that heard at the Metropolitan Opera House Thursday night of week before last. "La Bohème," with Alice Nielsen as Mimi, was the opera scheduled for performance last night (Tuesday).

American composers will be considered at the meeting of the Tonkunstler Society tonight (Wednesday) in Memorial Hall. The program arranged for this date follows:

Sonata for violin and piano (op. 9, G minor).....Howard Brockway
Carl H. Tollefsen (violin), Augusta Schnabel-Tollefsen (piano).
Songs for soprano—
Before the Dawn (A. Bates), op. 8, No. 3.....Chadwick
Slumber Song (op. 9, No. 2).....MacDowell
Gray Days (A. Sullivan).....Noel Johnson
The Year's at the Spring (R. Browning), op. 44, No. 1, H. H. A. Beach
Bernice Case.
Caroline Taylor at the piano.
Trio No. 2 for piano, violin and violoncello (op. 65, B flat), Arthur Foote
Augusta Schnabel-Tollefsen (piano).
Carl H. Tollefsen (violin), Willy Lamping (violoncello).

The New York Philharmonic Society gave its fifth Sunday concert in Brooklyn on the afternoon of January 29. Madame Gadski was the soloist in the following Wagner program:

Overture, Rienzi.
Prelude to Lohengrin.
Lohengrin, Elsa's Dream.
Tannhäuser, Elizabeth's Aria.
Overture, Tannhäuser.
Funeral March, Gotterdammerung.
Gotterdammerung, Immolation Scene.

Madame Gadski was in beautiful voice and her singing of these familiar numbers was truly noble. She remains one of the superb Wagnerian interpreters, and somehow her personality is instantly associated when one thinks of Elsa, Elizabeth, Isolde or Brunnhilde. The orchestra under Mr. Mahler's direction was in fine condition. The music on this list has been reviewed before this season,

since the program is a repetition of a concert given at Carnegie Hall, Manhattan. The Brooklyn audience last Sunday was very enthusiastic.

Martha R. Clodius, a pupil of W. Francis Parsons (the teacher of many singers before the public), gave a song recital in Memorial Hall, January 23. The singer's voice is of excellent quality. "Mausfallen Sprüchlein" was so well received she had to repeat it; "Franz's lied 'Es Hat die Rose Sich Beklagt'" was another encore. There were other well deserved encores, the last group (American composers) going exceedingly well. "The Lonely," by her teacher, Parsons, the composer at the piano, was of special interest. Jessie Montez de Vore, violinist, plays with good full tone and much feeling; there are those who compare her with our best violinists. A serenade by Nicholas de Vore was pleasing, and his song "Thou" was liked. In connection with the De Vores, it is of interest to note that they appeared January 25 in East Orange, January 27 gave the entire program in Paterson, and February 1 are to participate in a concert in Stamford, Conn.

Von Warlich at Grand Rapids.

The art and personality of Reinhold von Warlich were amply proven at the recent concert given by him in Grand Rapids, Mich., where the lieder singer appeared before the members of the Ladies' Literary Club, and won marked recognition, which is invariably accorded him. Critical reference to his singing is given herewith:

Reinhold von Warlich, who gave a recital at the Ladies' Literary Club House last evening, is one of the most interesting men in the musical world today because, with his unbounded enthusiasm for music and its future, he cannot fail to be successful.

Mr. Von Warlich is an exponent of the song cycle and believes that music should mean something more than pleasure and entertainment. It should be a real experience and expression of the soul. For this reason Mr. von Warlich's programs are so carefully arranged that the object for which he is striving is well shown.

For instance, in the program which he gave last night, there were four parts, which in logical sequence led up to a logical climax. The whole group is romantic, and the first part is composed of a negative romantic group, songs which are visionary; the second group is positive romantic, and the songs express personal feeling of a definite type; in the third group there is the romantic in the story, the weird death song, tales of romance and folk ballads. This progresses into the fourth part, where the finished art ballads are sung; the music is both rhythmically and melodically appropriate to the words of the song. The whole program not only shows the development of music, but appeals very strongly to the lover of logical sequence in music.

As a lieder singer Mr. von Warlich has won praise all over the world, and his popularity on the European continent, especially in London, places him in the front rank as an artist.—Grand Rapids News, January 19, 1911.

After the confusion and complexities of modern music which are visited in varying degrees upon present day audiences the program composed of German lieder, old English songs and ballads, sung by Reinhold von Warlich and his associate artist, Uda Waldrop, at the Ladies' Literary Club last night, was both novel and refreshing. This reversion to the songs of an earlier period and sentiment of the people, colored and differentiated by qualities and characteristics of nationality, was most interesting, many of these early songs and ballads being only a few degrees removed from folk songs. Mr. von Warlich, while a very young singer, impresses his audience by the sincerity of his art, his voice, a basso cantante of exceptional beauty and musical quality, being used always as a medium of musical expression, never for mere vocal display, and he has remarkable clarity of diction and enunciation. Mr. von Warlich's interpretative art brought out all the rare subtleties and poetic beauties of both the words and music. The early Scotch and English ballads, which were of heroic and romantic type, were given with clear-cut elocutionary effect, for Mr. von Warlich's style is always that. In the program Mr. von Warlich's art ranged through the poetic and romantic, to the dramatic forms of expression and was an artistic achievement, combining intelligence and musicianship of a high order.—Grand Rapids Press, January 19, 1911.

GIORGIO M. SULLI



Teacher of Carmen Melis, Clara Clemens, Mrs. Lealia Joel-Hulse, Reinhold von Warlich, Mario Sammarco and other well-known singers of Grand Opera or Concerts.

VOCAL STUDIO: 1425 Broadway, Metropolitan Opera House Bldg., New York (Phone, 2762 Bryant)

Public Recitals in Mendelssohn Hall throughout season for advanced pupils.

WRITE FOR CIRCULARS
HARDMAN PIANO EXCLUSIVELY USED

American Symphony Orchestra

(Purpose—Spread American Music)

PLATON BROUNOFF

Conductor

OPEN FOR ENGAGEMENTS

Voice Culture and Coaching

1829 7th Avenue, between 111th and 112th Streets

MONDAYS and THURSDAYS at 226 2d Avenue, Near 14th Street

CORINNE

CLAUDE

RIDER-KELSEY

CUNNINGHAM



CREATORE AND HIS BAND

Southern Tour January 8 to February 18

FOR FURTHER DATES APPLY JOHN JOVINE, Representative
KNICKERBOCKER THEATRE BUILDING. NEW YORK

HUTCHESON

SOPRANO

Management:

LOUDON CHARLTON
Carnegie Hall
New York

BARITONE

MANAGEMENT:

LOUDON CHARLTON
Carnegie Hall, New York

MANAGEMENT:

LOUDON CHARLTON
868 Carnegie Hall, New York

STEINWAY PIANO

NORDICA'S GREAT CONCERT IN HARRISBURG.

Governor Tener of Pennsylvania, with Mrs. Tener and many representative people, attended the concert which Madame Nordica gave in Harrisburg Thursday evening, January 19. Just what happened on this occasion is best told in the following review from the Harrisburg Telegraph of January 20:

NORDICA CONCERT BRILLIANT AFFAIR.

GREATEST AMERICAN SINGER DELIGHTS CROWDED HOUSE AT MAJESTIC. IN EXCELLENT VOICE.

Society Out in Force; Many Beautiful Gowns; Governor Occupies Box.

By Julius von Bereghy.

Madame Nordica's fame drew the largest and most brilliant audience that ever assembled at the Majestic Theater to the concert last night, with every seat occupied—even ladies were seen standing—the house presented a beautiful picture. Delegations from surrounding towns helped to swell the crowd, Irving College at Mechanicsburg being represented by sixty-seven students and their teachers.

As soon as the audience was seated the concert was opened by Mr. Simmons, the accompanist, with one of Chopin's polonaises.

Mr. Whitney has a pleasing basso of considerable range, not overly powerful, but of a good carrying quality. All of his songs were well rendered, especially the serenade from "The Damnation of Faust" by Berlioz; "Non canto Per Voi," by Valente, and "When Love Is Done," by Turnbull. Mr. Whitney was most liberally applauded and deservedly so.

A QUEEN OF SONG.

The appearance of Madame Nordica on the stage was the signal to such an outburst of applause as is rarely heard in any theater. Queenly in appearance Madame Nordica is a queen in the realm of song; there is no American singer before the public at the present time to be compared with her. Her superb voice is under such perfect control that it can produce the required tone qualities to express every possible sentiment. That every one of her program numbers was exquisitely well rendered goes without saying. It takes an artist of the very first rank to equally well render compositions of a lighter order like the "Mandolin," by Debussy; "Matinata," by Leoncavallo, and the "Omaha Indian Tribal Song," by Cadman all of which Madame Nordica repeated in response to the enthusiastic applause—and such intensely dramatic songs as Schumann's "Ich Grolle Nicht," and Schubert's "Erkönig." In the last named two songs the real artistic temperament of Madame Nordica came into play and created an impression not soon to be forgotten.

SINGER WAS PLEASED.

The enthusiasm of the audience was gratifying to Madame Nordica and she liberally responded to the demand with the following encores: "The Year's at the Spring," by Mrs. Beach; "Mighty Lak' a Rose," by Nevin; "At Parting," by Rogers, and "Titania's Cradle," by Liza Lehmann.

The Choral Society and its president, John Fox Weiss, put Harrisburg music lovers under obligation for bringing Madame Nordica to Harrisburg, and this should be well remembered by the public, which in return should give the Choral Society moral and financial support.

BRILLIANT AFFAIR.

The concert, musically and socially, was unqualifiedly the most brilliant affair of the kind ever held in this city. No more representative audience ever greeted an artist here.

Governor and Mrs. Tener appeared for the first time before a Harrisburg audience, too, the Governor and party being guests of the Choral Society. It was the first time that the Choral Society ever entertained a Governor of the State.

Governor Tener occupied Box A of the left tier and he and his party slipped in so quietly that the big audience did not realize that he had arrived until he took his seat. Both Governor and Mrs. Tener sat inconspicuously in the rear of their box and when the former took his seat the attention of some one in the audience was attracted to the big man. Then with a burst of applause the big audience recognized the gubernatorial party.

The recital was Harrisburg's second big social function of the inaugural week at which the executive party were guests, but not even the inaugural ball presented the gowns that helped make up a dazzling color scheme of last night's recital.

Just after Madame Nordica finished singing the aria from "Madame Butterfly" she was presented with a bunch of American Beauties that made the fairer portion of the big audience gasp.

In the Governor's box with the Governor and Mrs. Tener were Mr. and Mrs. A. H. Chandler, of Charleroi, and D. M. McCloskey, of the same place. Mrs. Tener wore a black gown of heavy black satin with garniture of jet and big black plumed picture hat. Mrs. Chandler wore a light blue messaline with pink chiffon overdress. At her corsage Mrs. Tener wore a great bunch of California violets with a white orchid center.

Other box parties included the following: In the box opposite the Governor's were Mr. and Mrs. John Fox Weiss, Mrs. Patton, Miss Patton and J. Frank Brady; in the next one were Mr. and Mrs. William E. Bailey, Mrs. George Douglass Ramsey, Miss Bradley and Miss Mary Cameron; Miss Jennie Dull occupied the next box with a party that included the debutantes Misses Marian Angell, Margaret McLain, Martha Fleming and Janet Sawyer. Miss Dull gave a dinner prior to the recital, at which the debutantes were guests.

The same paper which published the foregoing report treated the concert in an editorial in which Madame Nordica's drawing powers were commended. The editorial reads:

Too much cannot be said in praise of last night's concert by Madame Nordica at the Majestic Theater, under the auspices of the Harrisburg Choral Society. Coming here under a guarantee such as has been paid to no other star of the musical world, Madame Nordica drew a house that not only insured the Choral Society subscribers against financial loss, but may actually net for the society a very much needed and well earned surplus.

The Choral Society, which has for years been Harrisburg's foremost musical organization, and which has been instrumental in the arrangement of many charming entertainments in the past, has long desired to bring to our people the really great singers, but the financial risk involved has been a deterrent. Now it has been shown that Harrisburg will patronize the best if it has opportunity, and those who enjoyed last night's delightful entertainment owe a debt of gratitude to the society and to John Fox Weiss, its president, who assumed the risk involved and worked without thought of personal gain to make the concert the great success it was. It is to be hoped that the society, encouraged by the generous patronage of last night, will continue the good work it has so well begun.

Personal Notice.

In an article in this paper on Lucile Lawrence, the American singer who recently, through her singing in Italy as Tosca, Donna Anna, etc., made a remarkable success, it was stated that Isidore Braggiotti, the eminent Italian vocal master residing at Florence, was her teacher. As Miss Lawrence made the success as Donna Anna in Florence, it was naturally supposed that Signor Braggiotti was the master. The signor, however, writes that he had nothing whatever to do with her vocal training, and in justice to all concerned, and for truth's sake and in order that the record should be correct, this notice is printed.

Signor Braggiotti is, however, a man of such intellectual freedom and of such mental amplitude that he in refusing a claim of teaching an artist, still does not hesitate to praise her gifts and approve of her methods no matter who her teacher may have been. That is the course all teachers should pursue—but do not pursue.

MUSIC IN MEMPHIS.

Mrs. John A. Cathey announces that Birdice Blye, pianist, will be substituted for Liza Lehmann, composer-pianist, in the all star course appearing here this winter. Madame Bly will come to the Goodwyn Institute February 4 for a matinee. David Bispham is the next attraction in

the course. Mr. Bispham, who is a great favorite in Memphis, will come in March.

Prospects are that Memphis is to have a week of French opera. The Lyceum Theater is negotiating with the French Opera Company of New Orleans, and lovers of the opera are anxiously awaiting a positive announcement to the effect that they may soon hear "Madame Butterfly," "La Chemineau," "Mlle. Trompette" and others in French.

An unusually attractive program was given by the Beethoven Club Saturday under the direction of Mrs. Ben Parker. The following numbers were included: Etude (Godard), Mrs. Hon; "The Bird in the Wood" (Taubert), Miss Darnell; "O Mother Mine" (Sinding), "Wohin" (Schubert), "Nachtstücke" (Schumann), preludes 7 and 21 (Chopin), Mrs. Hon; "The Swallows" (Cowen), "My Heart's a-Maying" (Hawley), song, selected, Mr. Kinnie; "Cascade du Shandren" (Bendel), Mrs. Hon.

The regular meeting of the Music Students' Round Table of the Amateur Music Club was held at the club rooms Wednesday morning, when "Form in Music" was studied. The round table is composed of sixteen of the elder girls of the club, and a most interesting outline of work is being followed.

Members of the Schumann Club will meet with the leader, Annie Dickson, on Saturday, February 11, at one o'clock. An interesting program has been outlined. Musical games will be a feature of the afternoon.

The Mozart Music Club held a delightful meeting with Rubye Paine Atkinson Saturday afternoon. The club is doing excellent work this winter.

The members of the Renaissance Club enjoyed a meeting Wednesday at the home of Madge Patteson. A delightful program of German music was arranged by Mrs. Howard Brown. Vocal selections were given by Beatrice Darnell and Banks Jordan, while Mesdames Carnes, Lancaster, Carruthers, Ewing, Brown and Groves gave piano numbers. A violin selection was delightfully rendered by Rosalind Klein.

NOLA NANCE OLIVER.

De La Marca Guarantees His Pupils.

Raffaello de La Marca, whose vocal studio is at the Clinton, 253 West Forty-second street, is one of the masters who guarantees his pupils; that is, he stipulates when he accepts them for pupils that their voices will be properly developed. To quote from the circular which Signor De La Marca has issued:

I will guarantee in writing the development of the voice of any pupil of mine, to the point of becoming a master of his voice, with full sonorous tones, free and clear from the lowest to the highest note in the voice, also with perfection of agility, trill, staccato and mezza-voce.

He will be able to sing any music (written in the key of his voice) with no difficulty of high, low or medium notes, no matter what condition his voice may be in, either from a wrong school of singing or ill health.

Signor De La Marca was a colleague of Sammarco's when both singers were studying with Cantelli in Palermo. Signor De La Marca has had many years' experience in opera abroad. He refused a fine offer when he came to America and opened his studio in which some rare talents are being trained.

LENA DORIA DEVINE VOCAL TEACHER
Lamperti Method

Sole Teacher of the American Prima Donna, Blanche Duffield

STUDIO: Metropolitan Opera House Building, 1425 Broadway

NEW YORK

CLARENCE EDDY
ORGAN OPENINGS, CONCERTS and RECITALS

Tour of the United States and Canada
ENTIRE SEASON, 1910-1911

Management: HAENSEL & JONES, 1 East 42d Street New York
Personal Representative: THOMAS J. DONLAN, Colonial Building, Boston

E. S. BROWN
CONCERT DIRECTION

42 WEST 39th STREET

NEW YORK

FREDERICK WELD Baritone
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY 1 West 34th St.
Successors to the Wolfson Bureau New York

ETHEL ALTEMUS
PIANIST
1926 Spruce Street, Philadelphia 02 Carnegie Hall, New York

HELEN WALDO
CONTRALTO
"CHILD LIFE IN SONG"
CONCERT DIRECTION, E. S. BROWN
42 WEST 39th STREET, NEW YORK

M. A. CRACROFT E. S. BROWN
ENGLISH PIANIST
Gave premier performances of many DEBUSSY works in London.
Concert Direction, 42 West 39th Street, NEW YORK

MADAME VON KLENNER
America's Representative of the Celebrated
VIARDOT-GARCIA VOCAL METHOD
Studios Open September 20th, 1910
301 West 57th Street



NEW YORK, January 30, 1911.

Walter L. Bogert, president, and Gustav L. Becker, treasurer of the Fraternal Association of Musicians, achieved a success in obtaining for their annual dinner at Martin's the co-operation of Tito Ricordi; Henry Russell, of the Boston Opera Company; Alma Gluck, and Signor Gatti-Casazza. The subject of the January 25 meeting was "Opera in English." Treasurer Becker showed receipts of about \$200, disbursements of \$100. Charles H. Meltzer, a journalist, opened the discussion by a plea that grand opera be sung in English, giving reasons why "The Pipe of Desire" (known to the opera singers as "La Pipe") was not a success. A long telegram from Andreas Dippel was read, expressing regrets that he could not be present, and informing the company that the Philadelphia-Chicago Opera Company would next year give six Wagner operas in English. Reginald DeKoven followed, and as one of the pioneers in the English opera movement he was heard with interest, especially when he stated that "English is singable." Signor Ricordi read an interesting manuscript, in which he announced, among other things, that "English can be sung better than German or French," and referred to the proposed establishing of an "American Conservatory of Opera," and tendered his firm's aid. A letter from Victor Maurel expressed regrets at his absence owing to illness. Clarence Mackay, one of the directors of the Metropolitan Opera House, had nothing to say. Henry Russell asked: "Why do American singers study all languages but their own?" He stated facts as evolved in his Boston experience, one of which was that no one came to the "Debutant Evenings" when young and unknown American singers appeared in principal roles; in consequence those performances cost the organization \$3,000 a night. He said he believed American opera companies should be subsidized. At this period Madame Gluck, radiantly beautiful, sang a cradle song in English by Smetana, with natural, unaffected style and distinct enunciation. Stormy applause led her then to sing an air from the opera "Snegorouchka" by Rimsky-Korsakoff, her English being such that any one could understand it. Madame Arnaud sang several French chansons populaires, and the meeting was declared open for general discussion. A letter from Mr. Bispham was read by Oscar Garcissen, paying some tribute to tenor Bonci for singing several songs in English at his Carnegie Hall recital. Henry W. Savage sent regrets, as did Madame Nordica. Sylvester Rawling, critic of the Evening World, said practical things. Signor Florida related his experience with his own English opera, "Paoletta," performed for four weeks in Cincinnati, with an all-American cast (and not revived since, owing to managerial apathy in places where there should be interest and encouragement). Albert Miltenberg counselled patience and pointed out how hard it is for the American composer to get an opera accepted and produced. There was miscellaneous talk by Fannie Edgar Thomas and others. The greatest possible interest was manifested in the matter, and applause was loud and frequent in many cases. Noticeable was the generally bad diction of the speakers themselves. We are a nation of

slovenly talkers! Mentioning some of the hundred people present: Florence Austin, Charlotte Babcock, William Nelson, Burritt, Adele Laeis Baldwin, Bernardus Boekelmann, Emma Hodkinson, Wilfried Klamroth, Mrs. Lindemann, Leo Feist, Dr. J. Christopher Marks, Ovide Musin, Lillian S. Newkirk, Riccardo Martin, Paul Savage, Felix Feist, Antonia Sawyer, Carl G. Schmidt, Madame Tealdi, Anna E. Ziegler, F. W. Riesberg.

The Wirtz Piano School gave a pupils' recital at school headquarters January 27, twenty-six pieces being played by fourteen young pianists. The pretty touch and nice expression of the younger children, the fluent technic and bravour of the older players, and the unusual accuracy in playing from memory, these were the salient points noticed. Gertrude Sauer played Lavalee's "Butterfly" very prettily; Mathilda Schloss gave two pieces by Mildeberg and Mills with expression and grace; Mary Ives showed good touch and well developed technic, especially in Moszkowski's "Scherzino." Others taking part were Marion Evans, Zillah Buell, Vesta Krein, Rosalind Ware, Beatrice Fischer, Dorothea Butterfield, May Rothwell, William Ahrens, Ella Hill. The recital proved what is well known to musically informed persons, namely, that good work is done at the Wirtz Piano School. The rooms were well filled.

Pupils of Louis Miller united in a piano recital at the Waldorf-Astoria Hotel January 25, which proved a very enjoyable affair. Every number on the program, which was composed of the works of Godard, Merkel, Durand, Lack, Reinhold, Beethoven, Chopin, Leschetizky and Liszt, from the one played by dainty little Sarah Alter, to those of the more advanced pupils, was enthusiastically encoored, and each pianist remembered with flowers. Mr. Miller and his patrons should be well pleased with the work of these pupils, for each displayed good technic and musical feeling in unusual degree. In a program where each number was so uniformly well done it is hard to differentiate; however, special mention should be made of the finished playing of Benjamin Blank, Hyman Kossoff, Yetta Prysansky and Augusta Carton; the last named appeared in three pieces, executing the "Lucia" sextet for left hand alone with admirable skill. Solos by Fannie Levin, violinist, and H. De Pois, tenor, added greatly to the attractiveness of the program.

The song recital given by Louis Sajous on January 25 in his studio, 2 West Sixteenth street, was attended by a large gathering of music lovers who appreciated fully the difficulties and beauties of an excellent program. Mr. Sajous showed delicacy of phrasing and breath control, especially in the Italian and German songs. The "Abendstern" from "Tannhäuser"; the arioso from the "Re di Lahore," by Massenet, and Saint-Saëns' "Qui donc Comande" from Henry VIII, were excellent. A peculiar charm of Mr. Sajous' singing is his clear enunciation, and thorough understanding of the languages in which he sings, much temperament and a musicianly conception of his various selections. Beatrice Raphael, at the piano, proved an efficient accompanist.

Hein and Fraemcke, directors of the New York German Conservatory, and of the New York College of Music, utilize the hall at the College of Music for many things besides pupils' recitals. Dirk Haagmans gave an explanatory recital on "The Rheingold," January 26, playing the leading numbers and motives, and telling the story in detail, with much vigor in the piano playing. February 23 he continues by giving "Die Walküre." Lectures by members of the faculty, ensemble evenings by the teachers, receptions to leading lights of the musical world, these are some of the events for which the hall is utilized, and always there is good attendance, the pupils, patrons and their friends filling the place.

Robert Henry Perkins is one of the Klibansky artist-pupils who will make his mark, such is his stature as singer. He was recently heard in the "Schusterlied"

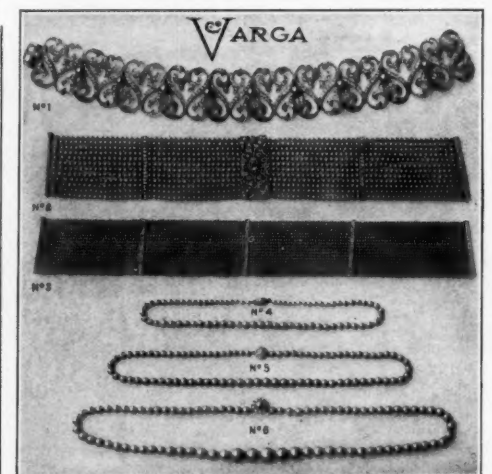
("Meistersinger"), in which there was abundant opportunity to admire his robust and expressive voice, range and excellent enunciation of German. He recently sang at organ recitals in New Jersey and at Dr. Gerrit Smith's, materially adding to the enjoyment of the program.

Henryk Mikulski, violinist, is a recent discovery of Anna Jewell's; she introduced him to the Theatergoers' Club at their reception and musicale, 200 West Seventy-second street, Sunday night. He has most sympathetic tone and expression, and is still in school. Miss Jewell played brilliant piano solos, and President Edw. O. Towne recited poems by Byron.

Madame Pappenheim is busy with many vocal pupils, as usual. She is known as the teacher of many successful men and women singers. February 12 she will give her first Sunday afternoon musical reception; the second on February 26, when some good music and a notable company may be expected.

Moritz E. Schwarz plays the following program at his organ recital today (Wednesday), February 1, 3.30 o'clock, in Trinity Church: Prelude and fugue, E flat, Bach, adagio, Spohr; variations on an American air, Flagler; "On the Coast," Buck; "Schiller March," Meyerbeer.

Eva Emmet Wycoff gave a song recital at Wells College, Aurora, N. Y., January 19, singing a group of Italian airs, and these songs by Americans: "The Lark Now Leaves His Watery Nest," Horatio Parker (Yale University); "An April Shower," B. Margaret Hoberg (New York); "Ecstasy," J. H. Rogers (Cleveland, Ohio); "An



Varga Scientific Pearls are absolutely indestructible, perfect in color and finish, and made in white, cream, pink or black. The casual observer is utterly unable to detect them from real pearls.

1. Sterling Silver, set with scientific diamonds and Varga Pearls \$250.00
2. Varga Scientific Pearl Collar, center piece and bars sterling silver, set with reconstructed emeralds and brilliants 75.00
- Same in 14 K. solid gold and platinum mounted with best quality genuine diamonds 365.00
3. Varga Scientific Pearls. Solid silver bars set with scientific diamonds 45.00
- Same—bars of solid gold and platinum set with best quality real diamonds 240.00
- Same—plain solid gold bars 75.00
4. Good quality Pearl, 18 in. long, graduated with sterling silver clasp, set with scientific diamond 15.00
5. Varga Pearls, good quality, 22 in. length, clasp set with scientific diamonds 25.00
6. Best quality Varga Pearls, equal in weight and durability to real pearls, 24 in. length, clasp set with reconstructed emerald, sapphire or pearl, and brilliants 45.00

The above can be made up in different sizes, combinations or lengths; we are always pleased to submit designs and estimates of any description for your approval.

We make a specialty of remodeling and repairing. Mail orders given our careful consideration.

VARGA JEWELRY CO.

907 Broadway, Bet. 20th and 21st Street, New York City

REINALD WERRENATH
BARYTONE

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York

PIANO INSTRUCTION and
TECHNIQUE A SPECIALTY

FREDERIC MARINER

STUDIO:

250 West 87th St., New York
at Broadway

Telephone 5159 Riverside

EVERETT PIANO USED

Society of Authors, Composers and Publishers of Music, Inc.

Representing the
"Société des Auteurs, Compositeurs et Éditeurs de Musique,"
10 Rue Chaptal, Paris, France.
Head Office, 1265 Broadway, New York, Rooms 406-407-408.
Phone, Madison Square 5203.
OVIDE ROBILLARD, Managing Director.

PAUL MORENZO

TENOR

Address, care
MUSICAL COURIER

WITHERSPOON

LEADING BASS

Metropolitan Opera House

Management: LOUDON CHARLTON, Carnegie Hall, New York

Private Address: Metropolitan Opera House, New York

B. SYLVANA
VOICE CULTURE

BLACKMAN

STUDIO: 107 West 82d Street
Phone, 6256 Riverside
810 CARNEGIE HALL, NEW YORK

PEACOCK

BERTRAM
BARITONE

die Geliebte," Fritz Gaul (Baltimore, Md.); "Fountain of Love," L. Victor Saar (Cincinnati, Ohio); waltz, E. Haines (New York) Kuester-Moszkowski. The recital closed with Mercadante's "Il Sogno," for voice, piano, organ and cello. Edith A. Ellis, accompanist.

Elizabeth K. Patterson, soprano, and teacher of singing, sang the solos from "The Messiah" for the Young Women's Christian Association, Harlem Branch, January 29.

Christiaan Kriens will be represented on the program of the Berrere Ensemble, wind instruments, at the February 6 concert in Belasco Theater; his "Aquarelles Hollandais" for flutes, oboes, clarinets, horns and bassoons is to be played. The work is divided into three parts, consisting of "La Cathedrale," "Berceuse" and variations on a Dutch folksong. In the first, "La Cathedrale," an unusual effect as of bells is given by the blending of tones. The second movement is a Dutch lullaby, and the third takes an old Dutch folksong, "Piet Hein," dating back to the days of the war between Spain and Holland and the rise of the Dutch republic, and embroiders it with variations. The composition will be performed for the first time in Paris in February by La Société Moderne d'Instruments à Vent, founded by George Barrère sixteen years ago.

Siegmund Grosskopf, the well known violinist, has been engaged by Henry W. Savage as conductor for the orchestra now with his new company "The Great Name," which is meeting with success in Chicago.

Josefa Middecke, the New York vocal teacher, has a number of pupils representing her as teachers of her method of tone production. Grace E. Stevens, a Middecke pupil, is a supervisor of music in the public schools of Brooklyn, and Miss Stevens has recently formed a private class. Another of the professional Middecke pupils has a large class in West Hoboken, N. J.

The Granberry Piano School announces seven lectures on the symphonies of Beethoven to be delivered by Dr. Nicholas J. Elsenheimer, of the faculty, in the recital hall of the school, Carnegie Hall, and will occur at noon on the following Saturdays, January 28, February 18, March 11, April 1 and 22, May 13 and June 3, 1911. The symphonies will be analyzed and fully illustrated at the piano. Admission to a single lecture is \$1; the course, \$5.

Ziegler Institute News.

The pupils of the Ziegler Institute are much interested in the lectures by Henry Gaines Hawn, a new member of the faculty. The institute aims to turn out real artists and so embraces a wide field of study. Italian and French classes are also very popular with the students. Ida Cowen has just been engaged to sing in the fine new Park Slope Church, of Brooklyn. Miss Cowen sang very charmingly at Madame Ziegler's lecture in Carnegie Chamber Music Hall several weeks ago, and was immediately engaged for the church position. Jessie Hertz, who has just received the certificate for normal tone production, has been engaged by Pine Street Presbyterian Church, Harrisburg, Pa., one of the best positions in the city. Miss Martin is soloist of Trinity Lutheran Church, Lancaster, Pa. Miss Phillips is in charge of the voice department of Albright College, Myerstown, Pa., and has a good choir position. Several students are singing with the Metropolitan Opera Company.

The Ziegler Institute is doing thorough work in all its courses, and is placing pupils in paying positions as rapidly as they become qualified.

It is an encouraging sign of the musical advancement in this country to find the great mass of music lovers sincerely interested in hearing the works of two immortals—Beethoven and Wagner. A symphony by Beethoven, or an entire program by Wagner serve to bring out large audiences. This was illustrated again last Sunday afternoon when Carnegie Hall was crowded for the third concert of the season by the People's Symphony Society. Laeta Hartley, the piano soloist of the afternoon, proved herself a well equipped and charming performer, but as the public knows little about her, it was not her name that attracted this splendid house. The people came to hear Beethoven's fifth symphony, and the performance of this masterpiece under the direction of Franz X. Arens was well worthy of this eager interest on the part of refined musical masses attending these excellent concerts.

The orchestra conducted by Mr. Arens is notably strong in the string section. Last Sunday the elasticity of the violins and cellos was a feature which aroused general comment after the concert. The concertmeister, Maximilian Pilzer, is a player with a beautiful tone and there are other young men sitting near him who possess good instruments and play them well. Aside from the fine tone quality of the orchestra, the classic spirit of Beethoven's immortal work was manifested, and at the close Mr. Arens and the orchestra (standing by request of the conductor), received a rousing ovation.

Miss Hartley, with the orchestra, played the Saint-

Martin's Success in Leading Cities.

Frederic Martin exhibits the following press notices from leading cities in proof of the assertion that he is one of the foremost "Messiah" basses of America:

All the soloists were capable, but unusual appreciation was accorded Mr. Martin for his magnificent singing of his bass solos. He has a voice of rare sweetness, combined with strength, and his perfect enunciation carried even in his pianissimo notes to the farthest end of the hall.—The Times, Washington, D. C., December 17, 1910.

Mr. Martin's resonant voice was one of the joys of the evening. He evoked great applause after his singing of "Why Do the Nations?"—the most technically difficult aria in the entire work. Uncertainty of pitch is the chief difficulty that encounters the singer in this number, by reason of the rapid succession of non-adjointing tones, but there was not the slightest trace of this difficulty in Mr. Martin's work.—The Sentinel, Milwaukee, Wis., December 30, 1910.

Mr. Martin's rendering the exacting solos allotted to the bass part were charged with highly effective dignity both in voice, quality and manner of delivery. His singing gained in authority and impressiveness from the fact that his renderings were from memory. He left no doubt that he is highly qualified for the part he took in the performance.—The Times, Brooklyn, N. Y., December 23, 1910.

It is small wonder that Frederic Martin, the distinguished bass, won distinction for his skillful use of a wonderful voice and an intelligent interpretation of his art that could not fail to satisfy the most exacting. His singing of the air, "Why Do the Nations?" was the most individual artistic achievement in the program, and he retained a relative artistic standard in his other numbers. Besides being gifted with a magnificent voice that is trained to a high degree of brilliant technic, he has the faculty of communicating certain atmospheric distinction in his singing. His tone is beautiful and powerful, and his art seems to be guided by an unflinching intelligence.—Daily News, Milwaukee, Wis., December 30, 1910.

A Grétry museum has been established at Liège. In 1842 the composer's heart was buried at the base of the statue erected to his memory in that city.

Saëns' piano concerto in G minor and her finished technic and dainty touch were especially marked in the brilliant second movement. The fair pianist brought out Mr. Arens several times to share in the plaudits which were showered upon her. The pianist received some beautiful American Beauty roses and a box of growing tulips.

The concert was opened with the overture to Nicolai's "Merry Wives of Windsor" and closed with an animated performance of "Hellafest," which is the orchestral introduction to the second act of Humperdinck's latest opera, "Königskinder."

Miss Lenalie, the clever manager of the People's Symphony Society, once more invited a number of blind persons to hear the concert. Several box holders gave up their places to these sightless ones, while they themselves took seats in the parquet.

The next concert in the orchestral series will take place Sunday afternoon, March 24, and for this date the MacDowell Chorus will assist in presenting the following Wagnerian program:

Kaisermarsch, Die Meistersinger.
Walther's Prize Song, Die Meistersinger.
Overture, Die Meistersinger.
Messengers of Peace, Rienzi.
Siegfried's Rhine Journey, Gotterdammerung.
Siegfried's Funeral March, Gotterdammerung.
Spinning Chorus, Senta's Ballade.
Overture, Flying Dutchman.

Carl Plays for Washington Society.

William C. Carl gave a recital at the residence of Edward Beale MacLean, in Washington, D. C., Sunday afternoon on the organ in the MacLean music room. The MacLean mansion was handsomely decorated for the occasion. Among those present were Mrs. Sherman (wife of the Vice-President), Madame de Riano (wife of the Spanish Ambassador), Mrs. Robert Golet, Madame Pichot, Mrs. Thomas F. Walsh, Mrs. Levi Leiter, Mrs. Frederic Townsend, Mrs. More, Mrs. John R. MacLean, Mrs. Howard, Mrs. Boardman, Mrs. Anderson.

The guests were received by Mrs. Edward Beale MacLean. A special program was arranged by Mr. Carl for the occasion.

Thursday afternoon Mr. Carl plays at the residence of Mrs. William K. Vanderbilt, at 660 Fifth avenue, and on Wednesday evening at the concert of the Brooklyn Catholic Oratorio Society in the Academy of Music, Brooklyn.

Effie Stewart Gives Musicales.

Saturday, January 28, Effie Stewart gave a musicale at her home, 35 West Eleventh street, which was preceded by a dinner, attended and arranged by Ned B. Johnson and James Matthews, at a famous private pension in the Italian quarter. The following artists participated in the program: Mr. and Miss Hassell, pianists; Hugh Allan, baritone, just returned from a Montreal season of opera; Eleanor B. Barrows, soprano; Al Grien, baritone, and Miss Stewart. Among the guests were: Mr. and Mrs. J. Lloyd Thomas, Mr. and Mrs. Henry Loy Easton, Mr. and Mrs. S. T. Driggs, Mr. and Mrs. James Matthews, Ned B. Johnson, Sadie B. Conery, Mr. and Mrs. Edward R. Perry, Mrs. William Allan, Mrs. Rothmeyer, Mr. and Mrs. Richard Henry Warren, and Thomas Thomas.

Eugen d'Albert's "Izeyl" was not a great success at Bremen.



Helena LEWYN
MASON & HAMLIN PIANO.

Management: HAENSEL & JONES, 1 EAST 42nd STREET, NEW YORK

Mr. and Mrs. PLAMONDON-MICHOT
Management: C. O. LAMONTAGNE, 13 St. Lawrence Boulevard, Montreal, Canada

CHRISTINE HÉLIANE Prima Donna Soprano
Montreal Opera Co.
formerly with Metropolitan Opera Co., New York
For Opera and Concerts Address: Care Musical Courier, New York

VAN YORK TENOR—MR. and MRS.—SOPRANO
Under Management of
ARTHUR F. GOODRICH
2 West 39th Street

CECIL FANNING BARITONE
(Accompanist: R. B. TURPIN)
For Terms and Dates Address: H. B. TURPIN, Dayton, Ohio

Luisa VILLANI
PRIMA DONNA SOPRANO
Metropolitan Opera House

Address: 147 West 4th Street, New York City

THE COMBS BROAD ST. CONSERVATORY
1329-31 South Broad Street
PHILADELPHIA, PA.
Women's Dormitories
Free Year Book
GILBERT RAYMOND COMBS, Director

M. R. DORÉ LYON Address: 136 East 22d Street
Phone: 4253 Gramercy
Mornings of Opera and Comedy
BERKELEY THEATRE, { November 11, December 18
January 20, February 17

Giuseppe CAMPANARI

For 12 Years leading baritone of the Metropolitan Opera House.
will take a limited number of pupils this winter. Applicants to be seen by appointment only.
665 West End Avenue, near 92d Street New York

Violin Recital by Michel Scapiro.

In Mendelssohn Hall, last Wednesday evening, January 25, a young violinist, Michel Scapiro, compelled attention and forced many skeptically inclined to turn about. Here is a violinist who has that sort of talent which not only commands attention but also respect. He surprised all those who heard him for the first time. So many fiddlers try to gain recognition by starting their climb on the rung marked New York, and so many get no farther, that a reviewer attends the debut of a newcomer with dire misgivings.

But the talent and ability displayed by this young man were above the ordinary. In the first place, he elected to in-



MICHEL SCIPIRO.

roduce himself with a program which would have staggered most debutants and proved a test for the old war horses. It was indeed courageous to begin with the virtuosic Sinding suite, the first movement of which is extraordinarily difficult and apt to lead the player into trouble if things are not just right. But young Scapiro had nerve and confidence, and before he had played a dozen measures the eyes of all were wide open. He finished the suite in bravura style and disclosed himself as a violinist of great ability. But the real test came with the second number, the first movement of the Brahms concerto.

THE MUSICAL COURIER has been decrying, for many years, the practice of playing orchestral works on the piano, especially the accompaniments to concertos. It is detrimental to the composition as well as to the solo instrument. Some concertos suffer more than others, but none

suffers more than this self same Brahms violin concerto, which does not go at all with piano; therefore it is rarely presented that way. The violinist who has really mastered it would not subject it or himself to such impairment. It is not surprising, therefore, that the player found it beyond him. He lacks, in addition, the necessary equipoise, maturity, insight and art adequately to present this greatest of all violin concertos, which is for the ripe artist only. He attacked it, however, with vim, and left little to be desired technically—but it was not Brahms. His own cadenza was good and evidenced that he possessed decided talent in the line of composition.

This young man has brains, and with greater experience he should grow into a player to be reckoned with. He has a proclivity for double stopping which he has mastered to an astonishing degree for one of his years. He draws a big tone; he has fleet fingers, generally true intonation, and his highest notes on the E string are beautifully clear and musical (a great satisfaction). He is inclined, however, to force things and to allow his youthful ardor to carry him to excesses. But these are faults of inexperience and immaturity and can be overcome. He has in him the making of a great violinist, but he must labor to attain repose and artistic insight.

His other numbers were: Minuet (Beethoven), "Moment Musical" (Schubert), melodie (Tschakowsky), Hungarian dance (Brahms), and concerto in D major, with the Sauret cadenza.

With the shorter pieces he accomplished good results and the concerto gave him opportunity to display further his technical skill.

Christine Miller with Orchestra.

Christine Miller's numerous engagements this winter include an appearance with the Cincinnati Orchestra in Toledo, Ohio, March 21. The concert for which the favorite contralto has been booked is to be given under the auspices of the Euridice Club of Toledo. Miss Miller is becoming more and more popular. Her singing with the New York Oratorio Society during the recent Christmas week (in the performances of "The Messiah") won many admirers with the result of more engagements in the East. Miss Miller made her first appearance in Buffalo, N. Y., January 24, after which she immediately went West to sing for the St. Andrews Society in Toledo. January 30 and 31, she sang in Latrobe and Lima, Ohio. She is to have her first engagement with the Arion Club of St. Louis. Early in January the contralto gave three complete recital programs for the Tuesday Musicales of Pittsburgh, the Matinee Musical of Duluth, Minn., and the Philharmonic Club of Appleton, Wis. Miss Miller's engagements this week include concerts in Youngstown, Ohio, and Sharon, Pa.

Mrs. Bachus-Behr's Sunday Musicales.

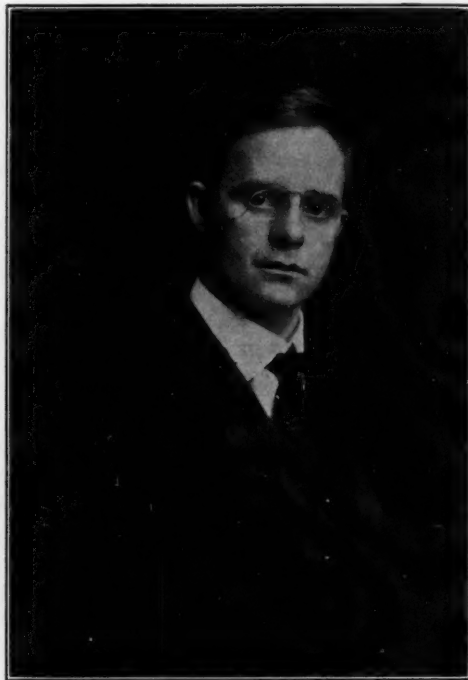
Ella Bachus-Behr gave the first in a series of musicales Sunday of last week at her home, 69 West Eighty-eighth street. Mr. and Mrs. Frederic Martin were the guests of honor. Many persons prominent in the musical and social world called to pay their respects and enjoy the musical program which was offered by Mrs. Merle Tillotson-Alcock, contralto; Bechtel Alcock, tenor, Franz Listemann, cellist, and Madame Behr at the piano. Mr. Listemann and the hostess played the Scharwenka sonata for piano and cello. Mrs. Alcock sang "Gypsy" songs by Dvorak and songs by Tosti, Beach and MacDowell. Mr. and Mrs. Alcock sang a number of duets which added much interest to a fine program.

Henry J. Williams, Harpist.

Henry J. Williams, harpist of the Minneapolis Symphony Orchestra, is an artist of genuine musical gifts. His playing both in solo work and the ensemble has brought him distinction with the musical public of the progressive Northwest. The following notice refers to Mr. Williams' share in a concert last month:

It was really a soloist's program, as Henry J. Williams, the harpist of the orchestra, was down for one number and David Duggan, tenor, of Chicago, was listed to sing two of the best known arias of Wagner. Nevertheless, despite the fact that Mr. Williams played with consummate artistry, the "orchestra was the thing." Mr. Duggan was, unfortunately, a negligible quantity.

Mr. Williams brought forth from the archaic shadows the instrument of poetry and romance and made it seem almost a modern voice. His solo was "La Danse de Fées" by Parish-Alvars, which



HENRY J. WILLIAMS.

he played with a delicacy and tonal grasp that made one almost forget the pianoforte, the harp's natural successor, and wish that the old time instrument were heard more often in ordinary life. This composition, composed by a young Jew over half a century ago, expresses exactly what it was meant to express—a fairies' dance; it brings up the shimmering picture. Mr. Williams played it perfectly and an encore was not less brilliant.—Minneapolis Tribune, January 16, 1911.

Gisela Weber in Boston and Chicago.

The Gisela Weber Trio is to give a concert in Steinert Hall, Boston, Monday afternoon, February 7. The evening before the concert Madame Thomas will give a reception at the Parker House in honor of Madame Weber.

The American Guild of Violinists of Chicago will have Madame Weber as guest of honor at the banquet which the organization will give in the spring. It is during this time of the year that Madame Weber will be playing at concerts in the Middle West.

SECOND TRANSCONTINENTAL TOUR
 ("NEW YORK'S MOST UNIQUE ORCHESTRAL ORGANIZATION")

Russian Symphony Orchestra
MODEST ALTSCHULER, Conductor

NINA DIMITRIEFF, Soprano
FRANK ORMSBY, Tenor

—SOLOISTS—

LEALIA JOEL-HULSE, Contralto
BERTRAM SCHWAHN, Baritone

Management: J. E. FRANCKE, 24 West 31st Street, New York



SEASON 1910-1911

THE PHILADELPHIA ORCHESTRA
CARL POHLIG, Conductor

Address All Communications to H. CHURCHMAN, Manager and Comptroller, 1314 Pennsylvania Building,

PHILADELPHIA, PA.

SCHUMANN-HEINK

In America Entire Season, 1910-1911.

Tour Now Booking

Direction: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau.

THE STEINWAY PIANO

1 West 34th Street, New York

Henriette WAKEFIELD
MEZZO SOPRANO

METROPOLITAN OPERA HOUSE, NEW YORK
 Direction: ANTONIA SAWYER

1425 Broadway

New York

ALBERT SPALDING

EUROPE SEASON
1910-1911
 Management, L'Association Musicale
 de Paris, 4 Rue Tranchet, Paris,
 France

SEASON AMERICA
1911-1912
 Management, R. E. Johnson,
 1133 Broadway, New York



SAN FRANCISCO, Cal., January 23, 1911.

Madame Gerville-Reache, the noted contralto, sang here during the first week in January. Her beautiful voice was much admired, and she was particularly praised for her interpretation of modern French songs. Her accompanist was Gyula Ormay, a San Francisco pianist.

The Von Meyerinck School of Music gave an ancient German nativity play on December 29, at the California Club. It was sung in the original German. Following the play a program of fourteen vocal compositions was given, including old carols and Christmas songs.

The Music Teachers' Association of California gave its second pupils' recital of the year in Century Club Hall, on January 17.

The California Conservatory of Music has moved into the Kohler & Chase Building, where an entire floor is occupied.

Cordelia Grylls, a vocal teacher, who has recently come to this coast from London, gave the Half Hour of Song on January 20 in Sherman, Clay & Co.'s recital hall.

Madame Tetrassini, the great coloratura soprano, gave a return concert here on January 21, when San Franciscans showed the same enthusiasm and regard for the favorite singer as on her previous visit.

The new mass by Dr. H. J. Stewart was given at St. Dominic's Church on Christmas. This was the first time the work has been heard, and it was received with a great deal of interest.

EVA NAVONE PROVOST.

INDIANAPOLIS MELODY.

INDIANAPOLIS, Ind., January 26, 1911.

On Monday evening David Bispham, Berrick Von Norden and the Baihle Trio were the principal artists who participated in an elaborate program given for the benefit of the Indianapolis Boys' Club. The first part was devoted to the one act play "Adelaide," in which Mr. Bispham portrayed the character of Beethoven with striking fidelity to the popular conception of the great master's personal appearance and temperament. The Baihle Trio, consisting of George Baihle, piano; P. Marinus Paulsen, violin, and Leroy Schwab, cello, prepared the atmosphere

by appearing in Beethoven's studio for a rehearsal which, incidentally, gave them an opportunity to play a number with advantage to themselves. During the remainder of the act Mr. Von Norden was heard in an effective rendition of the famous song, "Adelaide." The second part of the program was opened by the Baihle Trio, which gave a fine interpretation of Godard's trio, op. 72. Mr. Bispham followed with two selections by American composers, taken from recent operas in which he has appeared, "Paoletta" and "The Cave Man." Mr. Von Norden sang two numbers to the very evident delight of his audience, and was obliged to sing a double encore. The program was closed by Mr. Bispham's recitation of "The Raven," with musical accompaniment, in which he was ably assisted by Harry M. Gilbert at the piano.

Carl Beutel, pianist, and Johannes Miersch, violinist, gave the second of their series of sonata programs on Tuesday evening, and presented a sonata for piano and violin by Henry Holden Huss, for the first time in this city. Their interpretation of the work was brilliant and effective, and its reception by the audience was enthusiastic to a marked degree. The remainder of the program was made up of solo numbers by the two artists mentioned. Glenn Friermood, baritone, who assisted, was in exceptionally fine form, and his singing of the aria from "L'Africaine" was artistically done. The usual demands for encores were made upon all of the performers, and a large audience found much delight in the added numbers.

David Baxter, the eminent Scotch basso, was the principal soloist with the Caledonian Club in its celebration of Burns' birthday, and his singing elicited much merited and spontaneous applause.

GEORGE RAYMOND ECKERT.

Parlow and Aldrich, Thursby's Guests.

Mariska Aldrich, of the Metropolitan Opera Company, and Kathleen Parlow, the great Canadian violinist, were the guests of honor at Emma Thursby's fourth musicale Friday afternoon of last week at the Thursby residence in Gramercy Park. The musical program was given by Alois Trnka, the Bohemian violinist; Josephine Schaffer-Bethinetti (a professional pupil of Miss Thursby's), and two other pupils, Clara C. Strunk and Sophie Clark. Madame Bethinetti sang arias from "La Gioconda" and "Tosca"; Mr. Trnka played delightful numbers from his repertoire; Miss Clark sang a group of Cadman's "Indian Songs"; Alice Avery Wakeman, Mrs. Louis Herbert Smith and Ludmilla Vojacek were at the piano. Among those present were: Mariska Aldrich, Frank Aldrich, Kathleen Parlow, General and Mrs. Stewart L. Woodford, Mrs. Andrew Carnegie, Mr. and Mrs. Mannell Schieffelin Crosby, Clara Louise Kellogg Strakosch, Flora Wilson, Mrs. Charles J. Gould, Carl Strakosch, Mrs. Francis Loring, J. H. Loring, Miss Holland, Mrs. Raymond Cassinove Penfield, Miss Eno, Mr. and Mrs. Edward C. Bodman, Mrs. George Washington Du Bois, Miss Ivins, Felice Lyne, Mr. and Mrs. Alexander Crawford Chenoweth, Mr. and Mrs. Frederick Griswold Bourne, Mrs. Henry Place, Roberta Rae, Mr. and Mrs. Wilson Shannon Dunn, Dr. Morris Class and Mrs. John A. Drake.

David Bispham will be the guest of honor Friday of this week.

About the "American Indian Music Talk."

Where it is possible arrangements are being made for Dallmeyer Russell (pianist) and Paul K. Harper (tenor) to fill the dates which originally called for Charles Wakefield Cadman and Paul K. Harper in the "American Indian Music Talk." Mr. Cadman, owing to poor health, has been compelled to give up his concert work for the season, and is at present in the Far West recuperating.

Probably no other person, with the exception of Nellie Richmond Eberhart, who wrote or selected the words for the Cadman songs, and Paul K. Harper, who has been identified with the composer of Indian music for a number of years, has been as closely associated with Mr. Cadman as Dallmeyer Russell. The friendship of these two young artists dates back many years to a time before the composer had written any piano compositions. His first piano number of any merit was composed while Dallmeyer Russell was in Europe engaged in study and concert work and was the "March Fantastique," which was dedicated to the pianist about three years ago. This piece was given its first public performance last year by Mr. Russell in Pittsburgh. Other piano numbers by Cadman which were given premiere performances by Dallmeyer Russell are "The Pompadour's Fan," "Nubian Face on the Nile" and "To a Vanishing Race."

Owing to the success with which the "Indian Talk" has met during the past two seasons a large number of engagements were looked this season calling for the services of Messrs. Cadman and Harper. These are the bookings that Messrs. Russell and Harper will fill with organizations where such a change will be satisfactory to all concerned.

The first of these dates was January 19 under the auspices of the Mendelssohn Club of Rockford, Ill.

Eva Mylott and the Gilbert Quartet.

The following press notices, relative to the singing of Eva Mylott, recently at Quebec, have just come to hand:

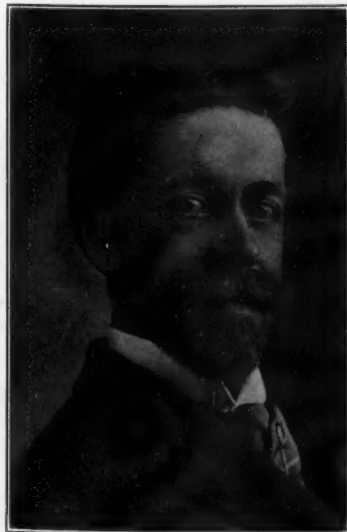
Under most favorable auspices the inaugural concert of the Knights of Columbus of this city took place in their handsome new hall, situated in rear of their building on Grande Allee, last night.

Eva Mylott, the Australian contralto, was the soloist of the evening. She is the possessor of a charming voice and her singing in the new hall last evening won for her high praise.

Miss Mylott received hearty encores, which she so justly merited. The famous Australian vocalist, who has previously been seen here, sang in English, French, German and Italian last night.—Quebec Telegraph, January 18, 1911.

The first public performance in the magnificent new hall of the Knights of Columbus, on Grande Allee, which took place last evening, was one which proved a fitting inauguration. The Gilbert String Quartet, with the assistance of Eva Mylott, the famous Australian contralto, proved to be a strong attraction and there was a large audience in attendance.

The Quartet was fortunate in having the assistance of Eva Mylott, charming of presence, and fascinating in vocal talent. Miss Mylott is not unknown to the Quebecers, who have upon previous occasions set their seal of approval upon her glorious voice. Her selections last evening aroused the greatest of enthusiasm, and she was recalled after every one of her songs. Miss Mylott is the possessor of a rich and tuneful voice, which is beautifully cultivated, and she sings right into the heart of her hearers. She rendered a wide selection of songs last night, which ranged from English to French and German to Italian. All were received with the same deep appreciation, and when in response to an encore Miss Mylott sang "The Land of the Leal," she was greeted with an ovation.—Quebec Chronicle, January 18, 1911.



WINTER TERM OF THE

GUILMANT ORGAN SCHOOL WILLIAM C. CARL

Director

Tuesday, January 3rd, 1911

SEND FOR NEW PROSPECTUS

34 West 12th Street, New York

CLIFFORD CAIRNS Management of **MARC LAGEN**
434 Fifth Avenue
NEW YORK CITY

Compositions of SEBASTIAN B. SCHLESINGER

Published by

OLIVER DITSON COMPANY, Boston

	Price.
Ave Maria for Soprano.....	\$0.50
Ave Maria for Orchestra: No. 1, 10 parts.....	.60
No. 2, 14 parts.....	.90
No. 3, Violin and Piano.....	.50
Two Lyrics—	
No. 1, I Shall Return Again, for Bass or Baritone.....	.50
No. 2, The Answer, for Soprano or Mezzo-Soprano.....	.50
Maidens Who Laughed Thru the Vines, for Baritone.....	.60
Poetry by Oliver Wendell Holmes.	
Good-Bye, for Mezzo-Soprano.....	.50
The Queen's Riding, for Soprano.....	.50
Where Billows Are Breaking, for Soprano.....	.50
Wedding March, for Piano, four hands.....	.60
Wedding March, for Orchestra: No. 1, 10 parts.....	.50
No. 2, 14 parts.....	.65
No. 3, full Orchestra.....	.80
No. 4, Grand Orchestra.....	1.00
No. 5, Violin and Piano.....	.50

All the Compositions of SEBASTIAN B. SCHLESINGER may be obtained of the DITSON HOUSES, Boston, New York, and Philadelphia.

FRED C MARTIN BASSO

MANAGEMENT

HAENSL & JONES

PERSONAL ADDRESS

532 West 111th Street Telephone, 4930 Morningside 1 East 42d Street

HOWARD DAVIS

TENOR

Address: ANTONIA SAWYER, 261 West 88th Street



CHICAGO AND THE MIDDLE WEST

CHICAGO, ILL., January 28, 1911.

The program offered for the sixteenth public rehearsal of the Theodore Thomas Orchestra on Friday afternoon was of unusual interest, because of the appearance of Xaver Scharwenka as the soloist. The program in its entirety follows: March, "Ecosaise"; prelude, "L'Après-Midi d'un Faune"; cortège and "Air de Danse," Debussy; concerto, F minor, op. 82, Scharwenka; symphony No. 2, D major, op. 73, Brahms. Mr. Scharwenka chose as his solo his own F minor concerto, and played it in a masterly manner. Composer and composition were received with great applause and enthusiasm.

Thomas N. MacBurney, the well known Chicago vocalist, gave his annual recital in Music Hall, Thursday evening, January 26. The program was a most comprehensive and interesting one, including French, German, Italian and English numbers. The opening song Bianchi's "Tu seconda i voti miei," is new to Chicago, having been written in song form only a year ago. Mr. MacBurney's singing is especially marked by excellent enunciation, good diction and a sympathetic quality. The aria from "Pêcheurs de Perles," "O, Nadir," was given an excellent reading and brought hearty applause from an audience composed of music lovers. After the German group, in which Mr. MacBurney showed fine appreciation and understanding of that language, he was forced to respond with an encore. After the French group a dainty song of Massenet's was given as an encore and pleased the audience greatly. This singer has improved in every detail since his appearance last season, and shows plainly that he is a studious and conscientious worker. Especially noticeable in the last group was Mrs. Downing's song "June," a dainty bit that appealed to the hearers. The program in full follows: "Tu seconda i voti miei" (1787), Bianchi; "Come raggio di sol (1695), Caldara; "Behold Along the Dewy Grass," Haydn; "Licht," Sinding; "Nächtiges Wandern," "Am Waldbach," Kaun; "Über ein Stündlein," "Unter Sternen," Weingartner; "O, Nadir" ("Pêcheurs de Perles"), Bizet; "L'invitation au Voyage," Duparc; "Il pleure dans mon cœur," Debussy; "Le Voyageur," Fauré; "La Cloche," Saint-Saëns; "Eleanore," Mallinson; "The Sea," MacDowell; "June," Downing; "Night Musings," Campbell-Tipton; "Mary," Andersen; "The Lark Now Leaves His Wat'ry Nest," Parker. Marx E. Oberndorfer rendered able and artistic support to the singer by his sympathetic accompaniment.

Mary McFie, of Santa Fe, N. M., (a pupil of the Bush Temple Conservatory), and Karl Formes, sang at Sinai Temple, January 15. Carl Presley, also of the Bush

Temple Conservatory, was pianist on this occasion. Vernon R. Short, tenor, student of William A. Willett, of the Bush Temple Conservatory, has been engaged by the Trinity Episcopal Church. William A. Willett, of the Bush Temple Conservatory, recently appeared with the Paulist Choral Society. Mr. Willett also appeared in concert at the Oak Park Presbyterian Church. Mary McFie, contralto, will be soloist for the Chicago Rationalist Society, at the Garrick Theater, January 29. John Rankel will sing before this society February 5. Hildred Hanson, also of the Bush Temple Conservatory, appears with the same organization on February 12. Alice Wright Baker, pupil of Julie Rive-King, and Karl Formes, pupil of William A. Willett, will appear in a joint recital in the Bush Temple Conservatory Recital Hall, Thursday, February 2. Agnes Hope Pillsbury, pianist, of the Bush Temple Conservatory, has been engaged by the Rock Island Musical Club to give a recital Thursday evening, February 2. Miss Pillsbury has also been engaged to give a recital in Winnetka, February 4.

Emilio de Gogorza, the Spanish baritone, will come to Chicago for a song recital under the direction of F. Wight Neumann, Sunday afternoon, February 19, in the Studebaker Theater. This will be Mr. Gogorza's only appearance in Chicago this season.

Alessandro Bonci, the great tenor, will be heard for the first time in song recital in the Studebaker Theater, Sunday afternoon, February 12, under the direction of F. Wight Neumann. Mr. Bonci has prepared a beautiful and attractive program which includes several English songs. Harold O. Smith will be the accompanist.

Francis Macmillen, the American violin virtuoso, will be heard in recital in the Studebaker Theater next Sunday afternoon, February 5, under the direction of F. Wight Neumann. Mr. Macmillen's program contains the andante and rondo from Mozart, chaconne by Bach, meditations by Glazunow, introduction and rondo capriccioso by Saint-Saëns, and concerto in F sharp minor by Ernst.

Rosa Olitzka, contralto of the Chicago Grand Opera Company, was associated in the Pianola-Piano recital on Tuesday afternoon, January 24. These recitals are very interesting this season and draw large audiences of students and musicians interested in the Pianola-Piano as a method of accompaniment. Mr. MacDermid, who is at the instrument on each occasion, has proved most efficient in accompanying the various soloists and has perfected the art of mechanical playing to a high degree. On this occasion Madame Olitzka sang the romanza from "La Gioconda" and the large audience was most enthusiastic over her excellent interpretation of this aria. She has long

been famed as a contralto of unusual range and the possessor of a voice of sympathetic quality. She demonstrated both these qualities in this particular appearance and her singing met with such success that after repeated applause she favored the audience with an encore beautifully sung. The program was concluded by her singing of Liszt's "Die Lorelei" and seldom has Chicago heard a better interpretation of this work.

The American Conservatory student's string orchestra will give a concert Tuesday evening, January 31, in Kimball Hall, under the direction of Herbert Butler, conductor. Harriet Hertz-Seyl, soprano, and Dorothy Lynch, violinist, will be the soloists.

Advanced pupils of Henriot Levy and Karleton Hackett gave a recital in Kimball Recital Hall, Saturday afternoon, January 28, under the auspices of the American Conservatory of Music.

Mabel Sharp Herdieu, one of Chicago's most talented singers, leaves next week for Toronto, Canada, where she will appear for the second time with the Mendelssohn Choir of that city as soloist in "The Children's Crusade."

Last Saturday morning's musical program in Ziegfeld Hall attracted the largest audience of the season to the college building, and proved sufficiently attractive to hold the entire assembly through a recital by vocal, violin and piano students and an operatic presentation by pupils of the school of opera, under the direction of Kurt Donath. The numbers were executed brilliantly. Opera pupils sang scene two from the third act of Weber's "Freischütz," with Mr. Donath assisting at the piano. The college announces that tickets for the morning matinees, originally issued for the first series, will be accepted for the second series, from January 7 to May 6.

Ruby E. Natwick, a student of the Chicago Musical College, who recently won the first prize offered for contraltos by the Welsh Eisteddfod Association, will be heard in recital during the early part of next month.

Elsa Heiser-Kellner, a Milwaukee soprano, made her debut in the Pabst Theater, where she was well received by a critical audience. Madame Kellner's program included several well sung arias and a dainty song of Alfred Oberndorfer's entitled "Fruehling," which received such applause that a repetition was necessary. Madame Kellner had the able assistance of Marx E. Oberndorfer as accompanist, and the daily papers had this to say regarding Mr. Oberndorfer's qualities:

Mr. Oberndorfer has that keen sense of anticipation and a due regard to the quantity of tone, which qualities are the essentials of artistic accompanying. A solo number would have been most welcome.—The Sentinel.

Marx E. Oberndorfer played the accompaniments with authority and certainty.—The Journal

Marx E. Oberndorfer, well known and well liked in Milwaukee, played artistic piano accompaniment.—The Free Press.

Marx Oberndorfer's beautiful accompaniments were of the kind that appeal to the connoisseur, his playing at this concert raising him still higher in the estimation of artistic people and the public.—The Wisconsin.

The Chicago Musical Art Society, Frederick Stock, director, has postponed its first concert to Tuesday evening, February 14. This has been deemed necessary because of the absence of several of the tenor contingent.

Josephine Fuchs, pupil of Theodore S. Bergey, has been engaged by the Elma Smith Company to take the place of Bessie Andrus in an Eastern concert tour.

ANNETTE K. DEVRIES.

HANNA BUTLER SOPRANO-CONCERTS
Auditorium Building Pupil Accepted CHICAGO, ILL.

BUSH TEMPLE CONSERVATORY
800 North Clark Street, Chicago
KENNETH M. BRADLEY, Director

The Leading Conservatory of
MUSIC
Opera, Acting and Languages
Faculty of over 60 teachers of national reputation.
The exclusive teaching engagement of the following well-known artists:
MME. JULIE RIVE-KING,
The World-Renowned Pianist
WM. A. WILLETT,
Eminent Singer and Instructor

School of Acting
EDWARD DVORAK, Director.
The most thoroughly equipped School of Acting in Chicago.
Affiliated with a producing house and offers students practical stage training.
Applications for 150 Free and Partial Scholarships Now Being Received.

Orchestral Training
Under the conductorship of M. BALLMANN, conductor of the Chicago Festival Orchestra. A complete faculty for all orchestral instruments.

Fort Tenth Bldg. Box 1218. Illustrated Catalogue Free on Request to S. B. WILSON, Secretary.
When writing, state department in which you are interested.

EDWIN GUNNAR PETERSON
CONCERT PIANIST
STUDIO: 510 Fine Arts Building, 1352 East 62d St., Chicago, Ill.

ESTHER PLUMB
Contralto, Oratorio, Recitals, Concerts
Address: 4173 Lake Ave., Chicago
Phone, Drexel 9339

FOR MUSIC POSITIONS NEXT YEAR
Register now with the
MUSIC TEACHERS DEPARTMENT CHICAGO MUSICAL EXCHANGE
1014-1018 Steinway Hall, Chicago
E. A. STAVRUM, Manager
Write for February Bulletin and registration forms.
Correspondence with music schools invited.

LULU JONES DOWNING COMPOSER AND ACCOMPANIST
Song Recitals. Music Art Shop.
Featuring Vocal Artists of Note
628 Fine Arts Building, Chicago, Ill.

EDWIN SCHNEIDER Pianist
On Tour with Mme. Gadecki
422 Fine Arts Building - - - - - Chicago, Ill.

LUE CHILSON-OHRMAN
SOPRANO
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York City

THOMAS N. MAC BURNNEY
MARION GREEN
BARITONE Voice Production
Concerts, Oratorios, Recitals
809 Fine Arts Building, Chicago, Ill.
Phone, Harrison 1787
BASSO CANTANTE
Auditorium Building
Direction: E. A. STAVRUM
Steinway Hall, Chicago



PHILADELPHIA, Pa., January 28, 1911.

The Philadelphia Orchestra.

The interest felt throughout the musical world in the modern French music lent additional interest to this week's program of the Philadelphia Orchestra, the Debussy number, "The Sea," three symphonic sketches, being included for the first time. The reading by the orchestra was wonderful, with all the light and color necessary for the varying effects of this composition, of which Carl Pohlig gave a very effective interpretation. "Symphonie Fantastique," by Berlioz, was never heard to better advantage. This symphony gives great scope for effective work, and from the dainty love melody of the "dream" to the witches' orgy the various moods fairly swayed the audience into enthusiastic applause. The final number on the program, vortspiel to "Parsifal," is a favorite number and as usual received a careful rendition.

The seventeenth pair of concerts of the Philadelphia Orchestra will present: Overture, "Le Baruffe Chiozzotte" (Sinigaglia); symphony in D minor (Franck); piano concerto in E flat major (Liszt), played by Ferruccio Busoni; "Les Preludes" (Liszt). The soloist will lend unusual interest to the program both with reference to his work as an artist and composer and for the very high place his compositions have taken in the musical world. Aside from this, Busoni is recognized as one of the greatest living interpreters of Liszt. This will mark his only appearance in Philadelphia with orchestra, and owing to the character of the occasion the prices for the single sale for these concerts have been increased by the management.

The program for the eighth popular concert of the Philadelphia Orchestra is as follows: "Wedding March" (conducted by the composer, Goepf), suite for flute and orchestra (Godard), reverie from the "Forest" symphony (Raff), overture, "Mignon" (Thomas); Micaela's aria from "Carmen" (Bizet), Blanche Friedman; overture, "La Muette de Portici" (Auber); "Rakoczy March" (Liszt).

At the Sunday afternoon organ recital at St. James Church, January 22, Wesley Sears was assisted by Thaddeus Rich, concertmaster of the Philadelphia Orchestra. Mr. Sears has made these recitals quite a feature of the Sunday services at St. James.

Walter St. Clare Knodle will be the accompanist at a recital to be given by Antonio E. Bleiha (violinist), on February 12, for the Y. H. A. S.

Gadski and Wagner—names synonymous after once having heard the great soprano in her sympathetic interpretation of the Wagnerian music—were never heard to better advantage than on Monday afternoon with the New

York Philharmonic Orchestra under the baton of Gustav Mahler. The reading of the program was given with a depth of understanding marvelous in its interpretation and intense in its portrayal of the various moods. The ensemble work of the orchestra is to be commended for its smoothness and finesse.

John McCormack, the famous Irish tenor, and Marie Narelle, singer of Irish ballads, will give a joint recital in the Academy of Music on Tuesday evening, January 31. This concert is looked forward to with much interest by a large circle of musicians and patrons of the art.

Perley Dunn Aldrich, the well-known baritone, was the soloist at the Unitarian Society of Germantown vesper service on Sunday afternoon, singing "It is Enough" from "Elijah" (Mendelssohn) and "Turn Ye to Me" (Dvorak). Mr. Aldrich has a voice well calculated to bring out all richness and beauty necessary to the great oratorio and it was given with wonderful effect. At the Manuscript Society concert on Wednesday evening Mr. Aldrich sang a group of songs accompanied by the composer, Gertrude H. Swift.

At the Combs Broad Street Conservatory of Music two most enjoyable recitals were given on the afternoons of Tuesday and Wednesday of this week. The works presented included several numbers by Gilbert Reynolds Combs, the director of the conservatory, and they were admirably rendered. At the eighth Thursday evening recital given by the Beta Chapter, Sinfonia, the soloists Clarence M. Cox (violin), Earle E. Beatty and Virginia Snyder (pianist) presented a program of unusual interest, since it included the "Peer Gynt" suite (Grieg) for piano duet. It was well interpreted, also the violin sonata in D major (Raff).

Philadelphia musical events for the following week are:

Monday afternoon—Recital by Bartram Peacock, New York baritone, Ethel Altman Studio.

Monday evening—"Cavalleria" and "Pagliacci," Metropolitan Opera House.

Tuesday afternoon—Matinee musical concert, Orpheus Club.

Tuesday evening—John McCormack, Irish tenor, in recital, Academy of Music; Lydia Longscope, soprano, and Dorothy Johnstone-Baerle, harpist, recital, Griffith Hall; Flonzaley Quartet, Witherspoon Hall.

Wednesday evening—Popular concert, the Philadelphia Orchestra, Academy of Music; "Thais," Metropolitan Opera House.

Thursday afternoon—Mrs. Phillips Jenkins recital, Orpheus Rooms.

Thursday evening—Lewis J. Howell recital, Witherspoon Hall; Bethany Orchestra concert at the "John Wanamaker" Church.

Friday afternoon—The Philadelphia Orchestra, Academy of Music.

Friday evening, "The Girl of the Golden West," Metropolitan Opera House.

Saturday afternoon—"Tales of Hoffmann," Metropolitan Opera House.

Saturday evening—"Lucia," Metropolitan Opera House; the Philadelphia Orchestra, Academy of Music.

The Philadelphia Operatic Society in its presentation of the opera "Faust" in the Academy of Music on Thursday evening well deserves all praise bestowed upon it. As a finished and smooth performance it was hard to realize that one was listening to non-professionals, to a certain extent, for in the manner of stage presence, good voice and splendid interpretation, the entire performance was a revelation. Paul Althouse (Faust) possesses a voice of rare sweetness and rich in dramatic quality. He gave a splendid reading of the part and should have a brilliant

future. Helen Macnamee (Marguerite) was pleasing. Lenora Sindel (Siebel), Miriam Rubin (Martha), Frank M. Conly (Mephisto), Horace R. Hood (Valentine) and Harry J. Conwell (Wagner) completed the cast.

On Tuesday evening, January 31, the famous Flonzaley Quartet will give the second and last concert of the season in Witherspoon Hall. The program proves to be one of extreme interest.

Seconding his triumph of a few weeks ago with the Boston Symphony Orchestra, Mischa Elman again demonstrated to his audience the marvelous technic, versatile style, intense artistry and mastery of his profession in a program well calculated to tax to the utmost every phase of expression possible to a violinist.

MENA QUEALE.

OPERA AND CONCERTS IN BALTIMORE.

BALTIMORE, Md., January 28, 1911.

Never has a more beautiful production been given here than Verdi's "Aida" by the Philadelphia-Chicago Grand Opera Company, on Thursday evening, January 26. The Lyric was packed to the utmost, and the brilliant audience an enthusiastic one.

On Saturday, January 28, the New York Symphony Orchestra, had its first appearance here this season. The program was divided into two parts—the first being the "Unfinished Symphony" of Schubert. Part second comprised a unique feature, called by the conductor "A Mediaeval Christmas Mystery Play" set to music by Walter Damrosch.

With the opening of the opera season many other beautiful musical attractions have come to Baltimore and served to make this past week a memorable one to music lovers. On Tuesday afternoon Madame Schumann-Heink gave a recital in Ford's Theater. Crowds thronged to hear the great contralto, who sang superbly. Her program consisted of: Aria from "Sapho," Gounod; arias, "Ah, Mon Fils," from "Le Prophete," Meyerbeer; aria from "Samson and Delilah," Saint-Saens; shepherd song from "Tannhäuser," Wagner; "O, Rest in the Lord," Mendelssohn; "Liebestreu," Brahms; "Wie Dazumal," Prochazka; "Wiegenlied," Herrmann; "The Erl-King," Schubert; "When I Am Dead," Chadwick; "Light," Bauer; "Cry of Rachel," Salter; "Child's Prayer," Harold.

On Friday afternoon, January 27, the tenth Peabody recital was given by Emmanuel Wad, pianist, and his program was as follows: sonata, op. 90, Beethoven; vaude concert, Glazounow; three etudes, Chopin; twelve etudes, Chopin; twelve etudes, Chopin. Mr. Wad has the distinction of being the first pianist who has ever played all of the Chopin etudes on one program. Each one was played with splendid effect and his recital was a great success.

JOSEPHINE WILLIAMS.

Helen Waldo Under the Brown Management.

Helen Waldo, who has become celebrated for her imitable impersonations of "Child Life" in songs, is under the management of E. S. Brown. Miss Waldo has an agreeable contralto voice and makes a charming picture in her juvenile costumes.

TOWNSEND H. FELLOWS' CHURCH CHOIR AGENCY

Most Reliable in America for Church Positions
Suite 2-3 Carnegie Hall
No Commissions

THE SAWYER MUSICAL BUREAU

ANTONIA SAWYER, Manager

HIGH CLASS ARTISTS

Metropolitan Opera House Building,
Cable Address "Antonina"

1425 Broadway, New York
Phone Bryant 5685

**A. CARBONE**

Bonci, the famous tenor, says: "Signor Carbone is a Master in the Art of singing in America or in Europe. I recommend him heartily as a true, competent exponent of the Italian Bel Canto."

Art of Singing in all
Branches, Voice Pro-
duction—Interpretation
Thirty years experience
Late with the Metropolitan Opera
Circular—Carbone's Breath
Controller sent on application
CARNegie HALL, NEW YORK
Singing, not second to any other

FLORENCE

PERSONAL ADDRESS:

MULFORD

79 Halsey Street, Newark, N. J.
Phone. 1192 Newark

Mezzo Soprano

Formerly with Conried Metro-
politan Opera Company

Under Exclusive Management of
HAENSEL & JONES
No. 1 East 42d Street
NEW YORK

KLIBANSKY BARITONE

Formerly leading voice
teacher, Stern Conservatory,
Berlin. Voice Production, Operatic Repertoire, German
Lieder. Recently engaged by The American Institute of Applied
Music, Private studio, 213 W. 69th St.

**NINA DIMITRIEFF****SOPRANO**

Opera, Concert, Recital, Oratorio
Residence: 88 West 90th Street, New York City
Manager: J. FRANCKE, 24 W. 31st St., New York

DAN BEDDOE TENOR

THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
1 WEST 34th STREET, NEW YORK

YOLANDA MERÖ

THE EMINENT HUNGARIAN PIANIST
Management: The Quinlan International Musical Agency
STEINWAY PIANO USED 1 West 34th Street, New York



BUREAU OF THE MUSICAL COURIER,
Eisenstrasse, 16,
DRESDEN, December 31, 1910.

A memorable concert was that of Helga and Egon Petri, the gifted children of our well known konzertmeister, Petri. Egon's execution of the piano numbers was really remarkable, while Helga was wonderful in the Schubert songs, "Ich höre ein Bächlein singen," "Auf dem Wasser zu singen," and "Ave Maria." On the program, too, were some old French songs, the "Kinderlieder" of Moussorgsky, and songs of Weingartner, Humperdinck and Pfitzner. César Franck's "Prelude, Aria et Finale," and Liszt's "Benediction de Dieu" and "Sonnenambula" were the best done of the piano works.

Prof. Max Pauer gave his last concert of this season in the Vereinshaus. He played the "Wanderer" fantasia by Schubert, "Rondo Brilliant" of Weber, and selections by Scarlatti and Haydn, also a number of Mendelssohn's "Songs Without Words," the berceuse and "Reiter" polonaise, among other things, of Chopin. Pauer played with unusual fire and aplomb, and quite took his hearers by storm. The many recalls at the last assumed the form of an ovation.

At the third Philharmonic concert our redoubtable American pianist and composer, Leopold Godowsky, now at the head of the Meister Schule in the Vienna Conservatory, was one of the soloists. He gave a magnificent performance of the Tchaikowsky B flat minor concerto, and played also his own arrangement of Chopin's "Andante Spianato and Polonaise" in E flat major for piano and orchestra; Liszt's "Walderäuschen" and the Spanish rhapsody, in all of which he shone resplendently. The singer of the evening, Emmi Leisner, is the possessor of a fine alto voice, which she uses with great intelligence. Weingartner's "Ich denke oft aus blaue Meer," and Schubert's "Dem Unendlichen" were her best numbers. The orchestra gave an acceptable rendering of Beethoven's overture to "Prometheus." In the atelier of Freiherr von Schlippenbach a select number of invited guests assembled to hear Godowsky play his new sonata in E minor, a work of force and individuality.

Madame Jaques-Dalcroze's liederabend was interesting and attractive and can be considered a success.

At the second evening of the Roth Trio the program comprised the D minor trio of Schumann, the B major trio of Brahms, op. 8 (new edition), and some very interesting selections from Otto Schmid's "Musik und Sächsischen Hofe," which Professor Roth played as soloist with

great finish and excellent characterization as to style and delivery. Professor Roth seems never to have played so well as this season, while the masterly cantilena of Herr Joh. Smith and the poetical feeling and rich tone of Dr. Bühlau all work together for a most delightful ensemble. Two programs of the Music Salon of Professor Roth have been of unusual value and interest. Fred Erhard, musician and reciter, delivered with overwhelming power the poem, "Enoch Arden" of Tennyson, set to music by Strauss. A trio by Ernst Naumann for piano, violin and viola, and a quintet of Ewald Strässer for piano, two violins, viola and cello were on the next program and were finely performed by Professor Roth, Konzertmeister Schiemann and Gertrude Matthes as to the first, by Herr F. Wernow, Dr. Bühlau, Fräulein Matthes and the Herrn Schiemann and Smith as to the second, both bearing the marks of able musicianship and sustained power.

The Beethoven-Brahms evening of Percy Sherwood was very well attended by his many Dresden friends. Mr. Sherwood had taken upon himself an almost herculean task in performing on the same evening two such great and difficult works as the op. 3, of Beethoven, and the variations of Brahms on a theme of Handel, besides Beethoven's op. 27, No. 1 (sonata quasi fantasia), and a large number of other compositions by Brahms. The fact that Mr. Sherwood had almost disabled a finger may have accounted for some lack of clearness and accuracy in attack and phrasing, but taken as a whole, the work was a monumental testimony to his great musical capacity and wonderful powers of endurance; further, the real musical content was delivered as by a musician who thoroughly understands and feels the musical worth and greatness of the work he has taken in hand. Pure musical enjoyment was the result.

An event which was awaited for some time with interest and anticipation on the part of the general public was the exposition of the old French dance forms belonging to the seventeenth century, which Professor Buchmayer has explained and annotated so ably, and of which performances were given last April. Although we have the musical form of all these old style dances composed for instruments as in the suites of Bach, like the gigue, the passepied, the courante, the minuet sarabande, bourrée, allemande, etc., yet there existed no records of exact information which were legible or comprehensible except in the "Coreographie Feuillet" (1700), and these contained only the number and names of the different steps, but no directions or explanations as to their performance. However, Professor Buchmayer with great patience and after long research has been able with the aid of old German and English works containing descriptions of these dances to arrive at a complete understanding of the exact manner in which they were performed. Without going into the detailed account such as Buchmayer gave at the recent seance in the Vereinshaus, it will be sufficient to state that he described the measures and rhythms, the dress and manners of the period, showed in what respect they differed from the commonly accepted ideas which have prevailed for years, and in every way aided an absolutely correct representation. Buchmayer played admirably his arrangements for piano of the music originally composed for orchestra by such men as Henri d'Anglebert, Couperin, Lully and others of that olden time, so that one could get an accurate idea of the different accents, etc. The two chief members

of the ballet corps of our Royal Opera, Clara and Martha Gäbler, had devoted long time and study with Buchmayer preparatory to these performances, and were artistic and charming in their wonderful portrayal of these old and stately steps.

E. P. FRISSELL.

OPERA IN CLEVELAND.

CLEVELAND, Ohio, January 26, 1911.

The much heralded "midwinter season of grand opera in Cleveland," which, it must be said with a blush, consisted of a single night's performance last Thursday, was not what might be called an unqualified success. Indeed, "success," qualified or not, is scarcely the word to be used when one considers the obstinate way in which Clevelanders kept their hands in their pockets when they were urged from the standpoint of musical patriotism to lay down seven round dollars on the glass ledge of the Hippodrome box office for a ticket entitling them to hear a double performance of "Cavalleria Rusticana" and "Il Pagliacci," with Dalmores and Caruso in the respective leading roles. It is claimed by the Hippodrome management that the house was almost entirely sold out for "Salome." When a member of the "Salome" cast succumbed to sudden illness the double bill aforementioned was put on. The house was but half filled. Four boxes out of a possible twelve, half the first floor, three-fourths of the balcony and all the gallery were occupied. All else was vacuous. Why? Perhaps the Hippodrome management had not sold as many seats for the Salome performance, in view of the fierce campaign waged against it, as it alleged; perhaps Cleveland is a city that will pay seven dollars cheerfully to see the Salome wiggles, but not to hear magnificent voices of those true artists, Caruso and Dalmores; or, perhaps Cleveland thinks it is not right to be compelled to pay seven dollars to hear performances of "Pagliacci" and "Cavalleria Rusticana," especially as the Hippodrome has such an enormous seating capacity. Who knows? It would be interesting to know the innermost thoughts of the Hippodrome management on this question. But when it comes to the artistic side of the night of grand opera praise must take the place of scepticism. Principals, chorus and orchestra were superb. In "Cavalleria Rusticana" Jean Korolewicz as Santuzza, Tina di Angelo as Lela, Charles Dalmores as Turiddu, Armond Crabbe as Alfio and Ferrar Pattini as Lucia made up the cast. Attilio Parilli directed. In "Pagliacci" Madame Zepilli as Nedda, Armond Crabbe as Silvio, Signori Costa as Tonio, Ventur as Beppe and Caruso as Canio were the principals. Campanini conducted and received as great an ovation for his splendid work as did Caruso. From every standpoint it was the best performance of grand opera that has been given in this city.

The Opera Club has engaged the Euclid Avenue Garden Theater for the week of May 22 for a production of "The Mikado," "The Bohemian Girl" and "Erminie." The club begins rehearsal on "The Mikado" next Monday. Charles G. Sommer has been chosen by the club as director for these performances. Geraldine Watrous, Francis Sadlier and Mrs. Wm. G. Cleland are among the vocalists who have been engaged for the principal roles.

Madame Sembrich, assisted by Frank La Forge, the noted composer-pianist, will give a recital of folk songs in the Grays' Armory Friday night.

R. N. O'NEIL.

PAULO GRUPPE 'Cellist

Management J. E. FRANCKE, 24 West 31st Street, New York

MISCHA ELMAN

Management: QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau
1 WEST 34th STREET, NEW YORK

SIGISMOND STOJOWSKI

The Eminent Polish Pianist and Composer
Exclusive Management: HAENSEL & JONES, One East 42d Street, New York
MASON & HAMLIN PIANO

J. BARNES WELLS TENOR

Exclusive Management: HAENSEL & JONES
1 East 42d Street

ALFRED HUNTER CLARK New York Representative 257 W. 90th Street		WINBURN B. ADAMS Boston Representative 309 Pierce Bldg.
SUMNER SCHOOL WATERLOO, N. H. London Address and Cable	THE GARDNER-BARTLETT STUDIOS	MRS. BERTHA FISCHER Representative in Germany
MAPLESON & CO.	VOICE CULTURE	Springfield, Mass STUDIO 351 MAIN STREET.



AUGUST COTTLOW
In Europe Season 1910-11
MANAGEMENT: HAENSEL & JONES, N. Y.
STEINWAY PIANO USED

PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., January 26, 1911.

Pavel L. Bytovsky, a prominent violinist of this city, has completed his work, "Progressive Graded Technique for the Violin," which has been purchased for publication by the White-Smith Company, which is considered to be one of the most comprehensive treatises on the subject ever written. The work is divided into three parts: Vol. I, "Development of Finger Strength, and Independence in All Positions." Vol. II, "Double Stopping," and Vol. III, "Bowing Studies." It will be out about March 1.

Mischa Elman's first appearance this season in this city was on January 3 with the Boston Symphony. He chose for his solo Lalo's "Spanish Symphony" and, of course, played it exquisitely.

Loyal Phillips Shane is to be one of the soloists in "Faust," given in Gloucester, Mass., by the Choral Society on January 31.

Xaver Scharwenka celebrated his birthday this month by playing a recital before the Providence Musical Association. The recital was one of the concerts in the Students' Course Series, of which Lucy H. Miller is manager. Mr. Scharwenka was also entertained after the recital at the Providence Art Club, by one of his old friends, Hans Schneider, director of the Hans Schneider Piano School. Mr. Schneider has recently been appointed musical director of the Rhode Island National Guard. Among the curios of recent years, is a piano built by Does, of Amsterdam, in 1595. This ancient instrument has come into the possession of Mr. Schneider, who is having it repaired and will use it in coming recitals. The 126th recital of the school took place on January 11 in Recital Hall.

The regular monthly meeting of the Rhode Island branch of the National Association of Organists was called to order by the president, Myron C. Ballou, at his studios on January 12. The speaker of the evening was Frank E. Streeter, organist of the Mathewson Street M. E. Church, who gave a most delightful talk on "My Sunday Mornings With Widor in the Organ Loft." Discussion and a social hour followed, in which new members were gained. The following is a list of members to date: Myron C. Ballou, Bertha Antoinette Hall, Arthur H. Ryder, Newell L. Wilbur, Elizabeth Slater, Sanford E. Hawkins, Harry A. Casey, C. Le Roy Grinnell, Lemuel G. Carpenter, George H. Lomas, Emma Louise Greene, A. Lacey-Baker, Paul A. Colwell, William Moss, Walter Gardiner Dawley, Frank E. Streeter, Charles F. Kelley, Florence Ames, Susie E. Brown, Mrs. C. Sidney Smith, Herbert F. Towne, Gene W. Ware and Charles V. Cronk.

Providence had the pleasure for the first time a week ago of listening to Anton Witek and his wife, Vita Witek, in concert-recital of a fine program as follows:

"Kreutzer Sonata" (Beethoven), chromatische fantasie and fugue (Bach), concerto in D major (Paganini), rondo capriccioso (Mendelssohn), rhapsodie hongroise, No. 14 (Liszt), "Faust Fantasie" (Sarasate). The refinement of judgment exhibited by both players at this recital was most satisfying, and it is realized that such cannot be the case except with the very best artists. Mrs. Cross, director of the Listeners, is to be credited for having given this city the opportunity of hearing such a fine performance.

Before the same club Cecil Fanning, the popular baritone, sang for the fourth time on Monday evening. Mr. Fanning is a great favorite with the club and a full house greeted him. He was best in the group of Southern songs and Loewe's "Der Erlkönig." H. P. Turpin, as usual, did ample service at the piano and in prefacing Mr. Fanning's songs with analyses and explanations.

At the fifth annual recital of Signor Gilli's pupils in the Lamperti Opera Club, he was formally presented with a gold ring set with a solitary ruby. The soloists were Mary Egan, Alice Kehoe, G. A. Rainville, D. Mucino, Mr. Astolfo, R. Calando and Signor Gilli. John H. Cliff was the accompanist. The program consisted of arias, duets and quartets of the standard operas, mostly old Italian.

Again the American Band has changed its director; this time Warren R. Fales, the well known musical philanthropist, holds the position and it is hoped that the band will retain the efficiency it enjoyed years ago when the late D. W. D. Reeves was at its head.

The Providence Orchestral School, a comparatively new organization, Roswell H. Fairman, director and manager, gave its first public recital last week in Memorial Hall. In this organization is held the nucleus of a symphony orchestra. No better material can be found anywhere and a better director than Mr. Fairman could not be wished for. It simply remains for the people of this city to encourage, support and appreciate, for the aim is to build up as good

an orchestra as possible and with the talent located here the orchestra should be one of no meager quality. Each number of the program was played well, but the performance of the symphony by Haydn deserves more credit. In such pieces as Schumann's "Traumerei" the weak points in the playing become prominent, and an orchestra must be of more than average quality to give a fair rendering. May Ellis and Sara Kennard Corbett played the brilliant solo parts of Bach's concerto for two violins very well. Mr. Fairman is to be highly commended and encouraged in this work and urged to prepare more recitals of like character.

The Narragansett Choral Association of Peacedale, R. I., held its first performance of the season last week with the production of Mendelssohn's "Hymn of Praise" and Coleridge-Taylor's "Minnehaha." The chorus did excellently. The soloists were warmly appreciated. Loyal Phillips Shawe receiving much applause for the fine rendition of the difficult baritone solos in "Minnehaha." Helen Ames and Marjorie Culverwell sang a soprano duet, "I Waited for the Lord," which was exquisitely sung. Dr. Jordan conducted.

Ella Beatrice Ball was the assisting soloist at one of Mrs. Child's recitals this month. Miss Ball continues to captivate her audiences by her masterly violin playing. Mrs. Child's pupils showed careful training in technic and

TETRAZZINI

CONCERT TOUR:

DECEMBER, 1910—APRIL, 1911

Under Direction: TIVOLI OPERA COMPANY

W. H. LEAHY, Manager

ALL DATES BOOKED TO JANUARY 25TH

For Time

Apply to W. H. Leahy or H. G. Snow

1225 Broadway - - New York

rhythm more than in the interpretative side of their playing.

Warren R. Fales, the new leader of the American Band, made his initial appearance in that capacity last evening and was warmly received by a large audience in Infantry Hall, where the band gave a concert under the auspices of the Franklin Lodge No. 23, I. O. O. F. When the concert was half completed, United States District Attorney Charles A. Wilson, a long time friend of Mr. Fales, stepped to the platform and presented to him a gold badge on behalf of his friends and fellow musicians of Providence. General Wilson spoke of the band's history, naming those who had been instrumental in building it up and giving it a national reputation. Louise Arnold Kenyon, soprano, assisted, and Bowen R. Church, cornetist; Claude Spary, trombone, and Fred Padley, piccolo, rendered solos. The program consisted of "Eighth Regiment March" (Reeves); overture fantasy, "Tromphle" (Rubinstein); "Danse Characteristique" and "Danse Russo" (Tchaikowsky); piccolo solo, "Fantasia Pastorale," by Fred Padley; "Shepherd's Life in the Alps" (Kling); song, "Gai Papiion" (Hawley), by Miss Kenyon; angelus from "Scenes Pittoresques" (Massenet), "A Southern Wedding" (Lotter), cornet and trombone duet from "Aida," by Messrs. Church and Spary; fantasie burlesque on old and humorous melodies (Kaprey); song, "Come, Come, Oh, My Hero," from "The Chocolate Soldier" (Strauss), by Miss Kenyon; selection from ballet "Excelsior" (Moreno); "Figoro's Wedding" (Mozart).

A very enjoyable recital was that given at the studio of Harriet Eudora Barrows, when she introduced her pupil, Claudia Rhea Fournier, assisted by Dora Boucher (violin), and Gene W. Wau (piano). Madame Fournier is gifted with a contralto voice of unusually wide range and a mellowed richness. The accurate pitch of her tones and a perfect articulation made her group of songs a real delight to her large audience. She was, perhaps, best in the French group and in the "Will o' the Wisp" (Spross), and "Flower Rain" (Schneider), the latter of which fairly sparkled with life and gaiety. Mlle. Boucher and Mr. Wau added greatly to the pleasure of the program.

For the first time in the history of the State, occurred the consecration service of Rhode Island's Bishop. This

service was solemnized at the Cathedral Church early in the month, when the Rt. Rev. James De Wolf Perry, Jr., received the holy orders. The music for the occasion was most impressive and deeply devotional: "Come Unto Me" (Coudrey), "They That Wait Upon the Lord" (Stainer), and communion service in A (Gounod) being extremely well rendered by the choir under the direction of George F. Wheelright, and Mrs. George F. Wheelright (organist).

The Fröbel Hall series, under the competent management of Lucy H. Miller, have been termed one grand success. The first concert was a piano recital by Avis Bliven Charbonnel. As always, her interpretations were beautifully proportioned and convincingly authoritative. One recollects afterward how ample and controlled were the technic and coloring displayed—at the time, the listener's impression was a purely musical one: the compositions themselves were presented with compelling sympathy. In the Schumann "Papillons," Madame Charbonnel's interpretative grasp was especially apparent, though each of the numbers by Beethoven, Debussy and Liszt was also made to speak true to its native accent. The program itself was excellently ordered and combined thus: Sonata, op. 27, No. 1 (Beethoven), "Papillons" (Schumann), concert etude (MacDowell), nocturne, "A Night in Granada," and prelude (Debussy), ballet music from "Rosamunde" (Schubert-Fischhoff), "Marionettes" (Stcherbacheff), rhapsodie No. 13 (Liszt). Beatrice Hereford, the English monologist, commanded the attention of the audience at the second concert. Miss Hereford created a fine impression and it would be a pleasure to hear her often. At the last concert Alice Preston (soprano) was assisted by Leon Van Vliet (cellist), and Gene Ware (accompanist). Miss Preston has a voice of pleasing quality and high range. Her medium register is especially good. Arthur Foote's "Land o' the Leal" was given a most effective rendering and was applauded with much enthusiasm. Mr. Van Vliet's soul fairly sings through his instrument. He certainly is a true artist. The smaller group of his program was played in as fine a manner as could be wished for. Mr. Ware's firm but delicately played accompaniments added greatly to the success of the concert.

Through a mistake of the last Providence letter, John McCormack's concert in Infantry Hall was not noted. This concert will take place on February 1. He will be assisted by Nina Dimitrieff (soprano) and Felix Fox (pianist). A full account of the concert will be given in the next letter.

BERTHA ANTOINETTE HALL.

Cecile M. Behrens' Musicales.

In the White and Gold Hall of the Hotel Plaza, last Friday afternoon, Cécile M. Behrens gave a musical in which she presented herself as teacher, pianist and accompanist. Mrs. Behrens' contributions were, as always, artistic and afforded most delight to her hearers. Clara Schmitt, a young pupil of Mrs. Behrens, displayed in her playing that she had been well taught and possesses excellent talent. David Schmidt showed considerable skill and played his violin solos with taste. Katherine Fleming-Hinrichs also gave pleasure with her vocal selections. Following is the program:

Prelude	Mason
Monody	Mason
Rigoletto Paraphrase	Liszt
	Clara Schmitt.
Polonaise	Chopin
	Cécile Behrens and David Schmidt.
Melody	Cadman
Blue Danube	Schulz-Euler
	Clara Schmitt.
Ouvre tes Yeux Bleus	Massenet
Oh, Love but a Day	Beach
Er ist's	Wolf
	Katherine Fleming-Hinrichs.
Canzonetta	Ambrosio
Serenade	Drdla
	David Schmidt.
Au Matin	Mason
Humoresque	Dvorák
Mes Joies	Chopin-Liszt
Etude	Liszt
Ballade, A flat	Chopin
	Cécile M. Behrens.

Francis Rogers at the Universities.

During the month of February Francis Rogers will sing at five of the large Eastern universities; Harvard, Yale, Columbia, Princeton and Bryn Mawr. In addition, he will be heard in concert in Flushing, Waterbury, Conn., and twice in New York City. His exceptionally large repertory renders his programs especially valuable and attractive to serious music lovers.

The experts seem to be agreed that opera in English is not only desirable, but feasible. All that remains is for English speaking musicians to write operas worth listening to.—Rochester Post Express.



ST. PAUL, Minn., January 28, 1911.

In the midst of the dazzling array of color and vivacity which is the characteristic of so much of the ultra-modern music it is a real joy to hark back occasionally, even beyond the days of pyrotechnics and brasses, to the flowing melody and simple clearness of other days. The Haydn symphony in G major, which was the opening number on the program of the St. Paul Orchestra at the Tuesday evening concert, was a real delight to lovers of pure, simple, absolute music. The cleanness and delicate phrasing for which the orchestra is justly famed served to bring out this work in a thoroughly ideal way and gave it the old world setting so necessary to its real spirit. Olga Samaroff played the Grieg A minor concerto and also a group of piano solos consisting of the prelude in G minor (Rachmaninoff), nocturne in F sharp major and ballade in A flat major (Chopin). The "Swan of Tuonela" (Sibelius) was a most cery and yet soothing flow of melody played by Joseph Chabr on the English horn with great effect, to the sombre accompaniment of the orchestra. The Liszt Hungarian rhapsody, No. 2, made a fitting climax to the rather romantic group of numbers and added the bit of vivid color necessary to bring out the more neutral shades.

The monthly meeting of the Minnesota Chapter of the American Guild of Organists will be held in Minneapolis on February 15, and on February 22 the first church service of the chapter will be held in St. John's Church.

Ruth Alta Rogers, of Superior, Wis., gave a recital at Cornell College, Mt. Vernon, Ia., January 10, and will appear in recital in Tarkio, Mo., next month.

The St. Paul Choral Art Society, under the direction of Leopold G. Bruenner, will give a concert in Park Congregational Church on Thursday, February 2, assisted by George H. Fairclough, organist.

A young pianist of the Northwest, studying abroad, was presented by her teacher with one of his own compositions. Prompted by courtesy and doubtless a little, too, by pride in his knowledge of English, he gave to the composition what he conceived to be the English translation of its title. When the favored pupil received into her hands the prized manuscript, its title read, "Drizzling!"

Mabel Du Rose, accompanied by Bess Hutchinson Cochrane, sang a group of songs at the meeting of the Daughters of the American Revolution on Tuesday afternoon.

The Schubert Club president's reception was held Tuesday afternoon, when Mrs. Warren S. Briggs received the club members at the home of Mrs. H. S. Cole.

The meeting of the Schubert Club this week was the occasion of a reciprocity program given by members of the Matinée Musicale of Duluth. Ruth Alta Rogers (pianist), Mary Syer Bradshaw (mezzo-soprano) and Carlotta Simonds (accompanist) were chosen to represent the Duluth Club. The opening number of the program,

sonata in E minor (Grieg), was played interestingly and well by Miss Rogers, who appeared again to play, a Carillon (Oldberg), b, "Jeux d'Eau" (Ravel), and as the closing number of the program, nocturne in E major, mazurka, op. 33, No. 4, scherzo in B minor (Chopin). In the "Carillon" Miss Rogers secured perfectly the effect of chimes with delicately blurring overtones and made of the piano a veritable chime of bells set swinging in harmony. Miss Bradshaw, whose contributions to the program consisted of a German and an English group, was suffering from a severe cold, and it was doubtless owing to this that there was a considerable lack of warmth and resonance in her high tones. A clear and distinct enunciation and charming presence make for enjoyment of Miss Bradshaw's work. Miss Simonds was a clever and efficient accompanist. The program was somewhat long and many left before the last number, thus missing one of the best things the afternoon held.

Marie Ewertsen O'Meara will be the soloist at a Grand Forks Symphony concert in March.

MARIAN COE HAWLEY.

MANAGERS' DINNER.

With the object of discussing business affairs and forming a musical managers' association, R. E. Johnston, the widely known manager, gave a dinner at Cafe Martin last Friday evening. The guests were Richard Copley, representing the Quinlan International Musical Bureau; J. E. Francke, manager; L. G. Charlton, manager; M. H. Hanson, manager, and Fitzhugh Haensel, of the Haensel & Jones Bureau. This was the menu:

Cocktail de Copley "Entre-Nous"	Grape Fruit à la Elman	
Céleri	Amandes Salées	Olives
"N'oubliez pas le Grand Pionnier Wolfsohn"	Petite Marmite Busoni	
Filet de Sole "International"		
Médallion de Ris de Veau "Premier Accord"		
Mignon de Boeuf à la Charlton	Pommes à l'Unison	
Haricots Verts "Inséparables"	"Haensel's Grande Idée"	
Sorbet à la Adams		
Ruddy Duck au Sang "Solidarité"		
Riz Sauvage	Fried Hominy	
Gelée de Groseilles	Salade à la Sembrich	
Coupe Mary Garden		
Corbeille de Mignardises "Symphonique à la Russe"		
Café Filtre Directeurs Locaux "Very Weak"		
Cigarettes à la Johnston		
G. H. Mumm, Cordon Rouge		
Kristaly Spring		

It is understood that the object of the formation of this Musical Managers' Association is for the purpose of protecting the business against imposition by certain local managers who engage artists from the above managers. As a matter of course, the majority of the local managers throughout the United States and Canada are reliable and trustworthy people and conduct their business along honorable lines, but there are many instances when artists are sold or placed through the New York managers into unreliable hands. It would be a good thing for the New York managers to protect themselves against such cases. It is to be hoped that the formation of the Managers' Association will eliminate from the field these irresponsible outside speculators. THE MUSICAL COURIER has long been in sympathy with the New York managers in this endeavor, and the paper is in hearty accord with this movement of the managers.

Tina Lerner in Berlin.

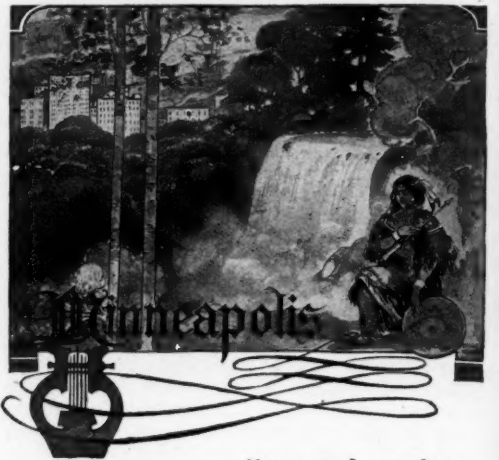
(By Cable.)

BERLIN, January 30, 1911.

To The Musical Courier:

Tina Lerner had a tremendous success at her recital here on Thursday.

LURA ABELL.



MINNEAPOLIS, January 28, 1911.

The second concert in the series of national programs which Mr. Oberhoffer has arranged was one of the most interesting that has ever been given in the city. Of course, the fact that it was an all-American program intensified curiosity, but after all, that had very little to do with the appreciation of the real musical public because the skillful program building and intrinsic worth of the numbers spoke for themselves. It was a touch of real art which led Mr. Oberhoffer to conclude the concert with that beautiful and patriotic air, "The Festival March and Hymn to Liberty," by Hugo Kaun. Although Kaun is not an American, the national feeling and color are so strong in this selection, which was written in Milwaukee, that was a dignified and suitable climax to such a program. Chadwick's "My Jubilee" is, in the words of the program notes, "a sonorous, exultant and highly colored work" which always shows the efficiency of the orchestra at its best. Next came MacDowell's symphonic poem, "Lancelot and Elaine," which offered much merit in a contrasting color. Arthur Foote's suite in E was pleasing in itself, but was overshadowed by its "better half" of the double number, Carl Busch's "American Folksong." Minneapolis fell in love with Carl Busch's works when he conducted a concert of his own compositions here last season. He is one of the few who have invested our old familiar tunes with that dignity and charm which are free of jocular levity. "The Defeat of Macbeth," by Edgar Stillman-Kelley, was, perhaps, the big event of the afternoon. It is vivid program music of that rare kind which really pictures. Large and broad in its treatment and bewildering in its wealth of sound, even if one has not read the program notes he could not fail to feel the approaching doom of some sort pictured in the galloping horses and clash of arms and rattling steel. Madame Hesse-Sprott sang the aria from "Mary Stuart" by Mrs. H. H. A. Beach, and a group of American songs by Chadwick, Foote, MacFadyen, and Willeby. Madame Sprott was at her best, and her full, warm voice reached to the limits of the hall and, what is far better, to the hearts of her appreciative hearers.

The date for the annual meeting of the Minnesota State Music Teachers' Association, May 9, 10, 11, has been decided on this early in the year to give every one time to arrange for it. The meeting will take place in Minneapolis, and a gathering of all the teachers and musicians of the city is planned by the president, Hamlin Hunt, to secure the hearty co-operation of every one with the view of making this meeting one of unprecedented helpfulness and interest.

The great event of the season for the Thursday Musical occurred on Friday evening in the piano recital given in the Auditorium by Ferruccio Busoni. So well had the executive board planned that the concert was a great success

WILLIAM MAC PHAIL

VIOLINIST, CONCERTS

For Terms, Address:
301 Metropolitan Music Building
Minneapolis

MARIE EWERTSEN O'MEARA

**CONTRALTO - CONCERTS
and RECITALS**
ST. PAUL

MME. B. HESSE-SPROTTE, Contralto

CONCERTS, ORATORIOS, RECITALS. TEACHER OF VOICE. Late of the Opera at Wiesbaden, Mainz, Düsseldorf.
Studios in Minneapolis and St. Paul Management of Northwestern Concert Direction.

DAVID PATTERSON

**COMPOSER
PIANIST**
Teacher of Theory and Piano
MINNEAPOLIS, MINN.

LELLA PARR-LIVINGSTONE

CONTRALTO
Concerts, Recitals, Vocal
Instruction
THE ODEON
MINNEAPOLIS

AURELIA WHARRY

SOPRANO

1080 BURNS AVENUE ST. PAUL

RUTH ALTA ROGERS

PIANIST

Concerts and Recitals
SUPERIOR WIS.

KATHARINE HOFFMANN Accompanist

With Schumann-Helms, Last Season in Europe
HOME ADDRESS: ST. PAUL

GUSTAVUS JOHNSON

PIANIST and COMPOSER
CONCERTS, RECITALS
Director Johnson School of Music, Oratory and Dramatic Art
MINNEAPOLIS Catalog

GASTON WILKINS

**CONCERT ORGANIST
AND COMPOSER**
ADDRESS: CALVARY PARISH HOUSE, MEMPHIS, TENN.

and the unusual spectacle of so large a hall being well filled with an interested and appreciative audience for a piano recital shows what can be done by way of patronage of the best in art. The affair was given social color with several receptions by members of the Musical, and every member was given a chance to meet Mr. and Mrs. Busoni. The executive board consisted of Mrs. Harry W. Jones, club president and chairman; Mrs. Charles J. Babcock, Mrs. George K. Belden, Mrs. Nellie C. Bailie, Mrs. Thomas D. Bell, Mrs. Ira J. Covey, Mrs. Frederick E. Church, Mrs. Samuel M. Dick, Mrs. William O. Fryberger, Mrs. Charles L. Gilman, Mrs. Horace M. Hill, Mrs. R. C. Hodge, Mrs. Charles H. Hunter, Mrs. Edward S. Hughes, Mrs. Wendell P. Mosher, Annette B. Muckey, Mrs. Max P. Vander Horck, Mrs. Percival M. Vilas, Mrs. Horace V. Winchell. The program was all Chopin and Liszt, except one Bach-Busoni number, of which Mr. Busoni is master. Nothing but praise can be uttered for his earnest, masterly presentation of the numbers, and the audience could hardly be quieted, so great was the desire to hear more of his playing. The Bach number was especially satisfying, and the evening was one which marks an epoch in the successes of the Thursday Musical. The program, in detail, was:

Organ prelude and fugue, D minor.....Bach-Busoni
Ballade, op. 23.....Chopin
Ballade, op. 47.....Chopin
Etudes.....Liszt
Mazepa.....Liszt
Ricordanza.....Liszt
La Campanella.....Liszt
Two Legends.....Liszt
St. Francis of Assisi: The Sermon to the Birds.....Liszt
St. Francis of Paula: Walking on the Waves.....Liszt
Don Juan Fantaisie.....Liszt

The Thursday Musical this week enjoyed another of the reciprocal programs that have occurred from time to time during the year. Ruth Alta Rogers (pianist), Mary Syer Bradshaw (mezzo soprano) and Carlotta Simonds (accompanist) were welcomed as representatives of the Matinee Musicale of Duluth, and gave the following program before a large audience: Sonata in E minor (Grieg), "Wohin" (Schubert), "Monatsrose," "Wilde Rose" (Eulenburg), "Sehnsucht (Castello), "Ich trage meine Minne" (Strauss), "Waldesgespräch" (Schumann), "Carillon" (Oldberg), "Jeux d'Eau" (Ravel), "How Much I Love You" (La Forge), "Spring," "If I Could Steal Your Wings," "Lovers" (Hill), "Dearest" (Homer), "Idyll" (MacDowell), "My Love" (Fogel), "In Arcady" (Woodman), nocturne, E major; mazurka, op. 33, No. 4; scherzo in B minor (Chopin). The Thursday Musical meeting was followed by a reception at the home of Mrs. J. B. Gilfillan in honor of Madame Busoni.

Pupils of David Patterson, of the Northwestern Conservatory, will give a recital on February 9, at which the program will consist chiefly of Kramer studies. In this recital Mr. Patterson expects to show the process by which his good results are achieved.

Miss Bender, of the Northwestern Conservatory, gave a dramatic reading of "Romeo and Juliet" at the home of Mrs. F. S. Martin, 2420 Hennepin avenue, before the Shakespeare Club. Malva Cameron and Lou Fletcher, pupils of Fredric Karr, assisted on a Riley program given at St. Mark's Guild Wednesday evening. Augusta Anderson, pupil of Frederic Fichtel, gave a piano concert at Maple Lake, Wis., last Monday evening.

At the Student Hour on Thursday afternoon Margharite Fisher, a pupil of Frederic Karr, of the Northwestern Conservatory, read a cutting from "Lady Frederick." Bertine L. Steers sang "In the Dark, in the Dew" (Coombs), "To Mary" (Maude Valerie White) and "Serenade" (Tosti). Lillian Groona and Julian Johnson, pupils of Gertrude Dobyns, gave the following piano numbers: "Idylle" (MacDowell), "Arabesque" (Debussy), nocturne (Paderewski) and danse (Debussy). On Friday evening

pupils of the dramatic art department presented "The Burglar," by Margaret Cameron. Those taking part were Pearl Gordon, Nellie Cole, Margharite Fisher, Marguerite McCoy and Genevieve Lewis. The third act of "Mrs. Dane's Defense" was also given. Those taking part were Arthur Longley, Willard Webster, Charles E. Fisher, Morton Miller, Elwyn T. Kelley, Louise Dyer and Maud Ford. On the same evening Arthur Vogelsang, assisted by two of his pupils, Ranghild Holmquist and Bertram Bailey, presented the last act of "Faust" before a good sized audience. At the Saturday morning Faculty Hour Elizabeth Brown Hawkins sang a cycle of songs, assisted by Gertrude Dobyns at the piano. Nellie Cole, pupil of Flora Belle Carde, is to give a dramatic recital Wednesday evening, February 8, at the Joyce Memorial Church. Miss Cole is to be assisted by Edna Overlock (soprano) and Janet Ellis (pianist). On Thursday evening pupils of Elizabeth Brown-Hawkins gave a vocal recital, the following taking part: Katherine Sullivan, Georgia Collins, Edna Nelson, Reba Newcomb, Margaret Frederickson, with Dutchess Goodenough, accompanist. On Wednesday evening, February 1, the Conservatory Club will entertain the members and guests at an informal party in the Conservatory Recital Hall. The student recital on Thursday afternoon at 4 o'clock will be given by junior students of Pearl Loeffler Bexstrom, Elizabeth Brown Hawkins, Florida Henault Tressel, Flora Belle Carde, Maude Merrill Topham, David Patterson and Fram Anton Korb. The Faculty Hour, Saturday, February 4, will be a dramatic and piano recital.

Piano pupils of Stella Spears and elocution pupils of Alice O'Connell, of the Minneapolis School of Music, Oratory and Dramatic Art, are announced for a recital in the school recital hall. The following pupils will participate: Edwin Brown, Madalon Kischel, Louis Gluek, Helen Zesbaugh, Marion Holbrook, Louise Ross, Leo Hirschfeld, Pauline Worth and Orpha Ryan. Friends are cordially invited. Wilma Anderson-Gilman, of the Minneapolis School of Music, Oratory and Dramatic Art, gave her second interpretative recital last Wednesday. Her subject was, "What Imagination and Stories Have to Do With Music." The next recital will be given next Wednesday, February 1, at 2 o'clock, and the subject will be "Music in America," MacDowell. The regular Saturday morning faculty recital was given yesterday morning, January 28, at 11 o'clock. The following very interesting program was given: "Rigaudon," Raff; "1620," MacDowell; "Toccata," Scarlatti; "Perpetual Motion," Weber, Wilma Anderson-Gilman; E major nocturne, Chopin, Mrs. Gilman; concerto No. 2, Liszt, Mrs. Gilman, assisted by Maude Peterson. The program for next Saturday morning, February 4, will be given by several of the advanced pupils of William H. Pontius.

Carlyle Scott, of the Minneapolis School of Music, Oratory and Dramatic Art, gave his third lecture before the Normal piano class last Monday. The subject was, "How to Teach a Beginner to Read and What Material to Use for Such Work." The subject for the next recital will be "Scale Construction" and "How to Present Scales, and Proper Exercises to give a Beginner." Alice O'Connell, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, assisted at a recital at the Prospect Park Congregational Church last Wednesday. Dorothy Russell, a pupil of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, gave several of her popular monologues at the home of Mrs. E. L. Carpenter last Saturday evening. Miss Russell also assisted on a program at Monticello last week.

The play selected by the University of Minnesota Dramatic Club for its regular mid-season performance this year is Pinero's beautiful sentimental comedy, "Trelawney of the Wells." In some respects it is the most ambitious attempt the club has ever made. The play is a comic satire on so called "tea-cup" dramas of the early sixties, espe-

cially done to poke fun at Tom Robertson and his plays, the most significant of which are "Home," "School," "Society" and "Caste," the last of which was recently played by Miss Truax at the Lyric Theater. Tom Wrench, the leading male role in the comedy, is claimed by some to be a portrait of Tom Robertson himself. There are over twenty speaking parts in the play and nearly every one is a distinct character bit giving the actor a chance to make a "hit." In this respect the play is peculiarly fitted for amateurs. Of course, interest centers about Rose Trelawney, the girl actress, who fell in love and left the stage, but all of the college actors are well fitted with parts. Unusual interest is taken in the play at this time, as it has been revived by Charles Frohman in New York City with Ethel Barrymore in the title role. The New York critics differ in regard to Miss Barrymore's acting of Rose Trelawney, but all recognize the unusual attractiveness of the play. The university performance is under the direction of Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, and has been in rehearsal for the past six weeks. It will be given in a downtown theater early in February, probably the Shubert. The definite announcement will be made in a few days. The following is the full cast:

OF THE WELLS THEATER.

Tom Wrench.....Henry Goerts
Ferdinand Gadd.....Henry Doermann
Augustus Colpoys.....Eugene Bibb
James Telfer.....Frank Harris
Rose Trelawney.....Alecia Madden
Avonia Bunn.....Jean Russell
Mrs. Telfer.....Rhoda Dickinson
Imogen Parrot of the Olympic Theater.....Frances Works

OF THE PANTHEON THEATER.

O'Dwyer.....Morris Keating
Mr. Denzel.....Rual Nye
Miss Brewster.....Clara Shepley

NON-THEATRICAL FOLK.

Sir William Gower, Vice Chancellor.....Robert Wilson
Arthur Gower, his grandson.....Rolf Voblen
Miss Trafalgar Gower, Sir William's sister.....Elizabeth Casey
Clara De Foenix, Arthur's sister.....Dorris La Valley
Captain De Foenix, Clara's husband.....Harrison Fuller
Mr. Abbott, a greengrocer.....Jerome Rice
Mrs. Mossop, a housekeeper.....Corrine Odell
Charles, a butler.....Albert Shieley

A group of thirty students of the Johnson School of Music, Oratory and Dramatic Art attended the Busoni recital on Friday evening. Gustavus Johnson and Agnes Lewis, heads of the piano and vocal departments of the Johnson School of Music, Oratory and Dramatic Art, gave a program of piano and vocal numbers at Unity House Thursday evening.

Gustavus Johnson will play several piano solos at the concert of the Augsburg Glee Club Tuesday evening, January 31.

Agnes Lewis, of the Johnson School, goes to Mankato, February 3, with the Imperial Quartet, for a concert in the Mankato Normal School. Jean Vandegrift, class of '09, Johnson School of Music, who is taking graduate work with Gustavus Johnson, has a large class of pupils at Albert Lea, Minn. The annual series of lectures on musical analysis, including normal training, before the senior and junior classes of the Johnson School of Music, Oratory and Dramatic Art, given by Gustavus Johnson, will begin on the afternoons of February 6 and 7.

St. Margaret's Academy this week had the second of a series of biographical lectures by William Crosse. The subject of this lecture was "Mozart," illustrated by Mr. Crosse at the piano.

The pupils of the piano department of St. Margaret's are having examinations today.

MARIAN COE HAWLEY.

The last duet and chorus ("The Girl of the Golden West") were marred by a noisy scramble for all doors and by the hisses of those thus disturbed. Such occurrences are too frequent at the Metropolitan Opera House. They would be more in keeping at the Pompton (N. J.) Opera House than at the hub of America's musical wheel. —New York Evening World.

NORTHWESTERN CONSERVATORY, Minneapolis
DEPARTMENT OF MUSIC, ART AND EXPRESSION
Faculty—Thirty-four experienced instructors. Course—Private and class instruction. Normal Classes. O. A. EVERS, President.

PERCY STEPHENS BASSO
Recitals, Concerts, Oratorio
Studio: THE CLINTON, 283 West 42d Street
Phone, 3195 Bryant

VIOLA SOPRANO
WATERHOUSE
Management: MARC LAGEN, 404 Fifth Avenue, New York City

WILLIAM H. PONTIUS, Director Department of Music
MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn.
Largest and most reliable school in the Northwest. All Branches. Faculty of 44. School building has splendid recital hall with stage for acting and opera. Send for illustrated catalog C.

HENRY J. WILLIAMS Concert Harpist with Minneapolis Symphony Orchestra
For dates and terms, address: 410 Auditorium Building, Minneapolis
CARLO FISCHER FIRST 'CELLIST MINNEAPOLIS SYMPHONY ORCHESTRA
For Dates and Terms Address, 18 West 37th Street, Minneapolis
FREDERIC FICHTEL, Pianist
Recitals, Concerts, Instruction
ARTHUR VOGELSANG, Tenor
Recitals, Concerts, Instruction
MINNEAPOLIS, MINN.

EMILE ONET VOCAL INSTRUCTION
Teacher of Oscar Seagle, Albert Quenel and others.
STUDIOS IN BOTH CITIES



HEMENWAY CHAMBERS,
Phone 1439 E. B.,
BOSTON, MASS., JANUARY 28, 1911.

With Max Fiedler conducting and Anton Witek as one of the soloists, the officers and subscribers of the Cecilia Society entertained the members of the chorus at a concert given for them in Jordan Hall, January 23. In this gracious manner was the chorus repaid, since, owing to its affiliation with the Boston Symphony Orchestra, the members may not invite their friends to the concerts now as has been the custom heretofore. The affair thus partook of the nature of a private family gathering, with the choral body taking the major portion of the entertainment upon itself by rendering the greater part of the program, of which Mr. Witek's solos, including Corelli's "La Follia," Sinding's romance in E major, a minuet by Raff, and the "Three Hungarian Dances" of Brahms-Joachim, intensified the musical interest of the occasion for all concerned. This was all the more interesting by reason of the fact that Mr. Witek again made himself so keenly felt despite the absolutely impersonal manner of his playing. A manner savoring more of the musical disciple giving speech to the creative moods of his master than of the great virtuoso before his public. This very reticence and reverence on Mr. Witek's part, however, calls forth an all compelling seriousness of attention on the part of his hearers that is both remarkable and gratifying, proving, as it does, that the really great artist becomes greater through the reflected ideals cast by his own sincerity, over the minds and hearts of his audience. With Mrs. Witek to aid the concertmaster by her exquisite accompaniment, his playing became the artistic feature of the evening. Of the choral numbers, the "Wings of a Dove," by Howard Brockway, was an effective number, excellently sung, and César Franck's "One Hundred and Fiftieth Psalm" made an auspicious opening for the finely trained body of singers. The excerpt for chorus and baritone from the "Salameleikum" of Peter Cornelius, which closed the concert, was splendidly and authoritatively rendered by Earl Cartwright, soloist, to the impressive accompaniment of the chorus.

The eighth midseason concert of the People's Choral Union, Frederick W. Wodell, conductor, was given before a large audience in Symphony Hall, December 22, and enlisted the solo services of Florence Dunton Brown, soprano; Anna Miller Wood, contralto; Clarence B. Shirley, tenor; Earl Cartwright, baritone; Florence M. Payne, soprano, and Master Raymond Ott, soprano. Although Rheinberger's "Christoforus" is not exactly an inspired choral work, still it was given a careful performance, in which the artistic solo singing of Miss Wood, in the small opportunity given her, and the splendidly authoritative

oratorio work done by Mr. Cartwright, stood forth pre-eminent throughout the performance of the evening.

The sad anniversary of MacDowell's death, which took place on January 23, three years ago, emphasized all the more strongly the noble efforts being made by his bereaved wife in placing the work of the MacDowell Memorial Association on a substantial financial basis. Difficult as it is for Mrs. MacDowell to travel, there is no one who could take her place in this work, since, as pupil, wife and ideally loving comrade of the great master, she embodies in herself all the necessary attributes of the gifted pianist and interpreter, in addition to the convincing sincerity which only comes through having lived the experiences one relates.

A movement having for its aim the interesting of moneyed people of Boston and vicinity in a plan whereby opera tickets may be procured for half rates by the needy music student, has been quietly started by Mrs. Harry



MADAME LIPKOWSKA AT HER BIARRITZ VILLA.

Elisha Converse, of 256 Beacon street, some six weeks since, and in the light of recent developments promises to become a well organized musical philanthropy before very long. The plan in concrete form is to create a fund consisting of smaller or larger donations with which to meet the deficiency, so that the organization may ultimately be enabled to buy outright the less expensive seats for each performance of opera and thus guarantee full rates to the management in return for the privilege of first choice. The committee of ways and means formed from among the prominent educators and philanthropists present already

goes a long way toward insuring the ultimate success of this worthy project.

Andrea Sarto made a most emphatic success in the role of Frederick McKay in the production of the "Maestro's Masterpiece," a drama written for the purpose of introducing singers in excerpts from operas, and now being given in the Boston Theater.

The Flonzaley Quartet found a sold out house and many standing at the second concert of this superb organization in Chickering Hall on Thursday evening. The enthusiasm of the Flonzaley reception, too, accorded well with the numerous audience, and for once it was apparent that virtue in the form of the best music faultlessly rendered, met with its just reward. The program of the evening included the Haydn quartet in G minor, op. 74, No. 3, adagio from quartet op. 59 by Emanuel Moor, Italian serenade by Wolf, and the Beethoven quartet in F major, op. 59 No. 1. Of these the adagio by Moor was heard here for the first time and created a profound impression by the peculiarly fascinating moodiness of the themes and their treatment. Mr. Moor writes not like a man heedful of the musical doings of the present day, but like a hermit shunning all and gaining thereby his inspiration pure and unsullied from the wellspring of his own individualistic birthright. In this way one hears strangely familiar and still unfamiliar echoes attuned to the rhythmic pulse beat of the times, and yet not of them. The Flonzaleys played this number, as they did the rest with the deep insight, true musical significance and the absolute subjectivity of each individual to the whole which marks their work apart—the great recreative result of the highest human inspiration.

Emil Liebling, the well known pianist and pedagogue of Chicago writes in the following vein to Esther Gronow, composer of the recently published "Moonlight Sketches": "I am very glad indeed to receive your charming 'Moonlight Sketches' and expect to use them in my work. They are thoroughly musical and effective." This high praise from such an authority speaks for itself in no uncertain terms.

Mr. and Mrs. Arthur J. Hubbard have every reason to feel encouraged at the excellent showing made by their pupils in general and Charles F. Hackett in particular—as the following list of dates and works successfully performed by this rising young tenor during the season thus far gone so eloquently proves: October 24, performance of "Faust" in Lexington; November 3, miscellaneous concert in New Bedford; November 10, soloist in the Breton Folk Songs by Liza Lehmann at Marblehead; November 17, miscellaneous concert in Fitchburg; November 23, joint recital with Heinrich Schuecker, harpist of the Boston Symphony Orchestra at West Roxbury; November 25, tenor soloist with members of the Boston Symphony Orchestra at Milford; November 28, joint recital with Mr. Schuecker at Wellesley Hills in the afternoon and soloist with the Schubert Club in Malden in the evening; December 14, joint recital with Mr. Schuecker in Dorchester; December 16, a performance of "Elijah" with the Brockton Choral Society; December 20, soloist at the North Shore Club, Lynn; January 4, soloist with the Hoffmann Trio, Concord; January 11, miscellaneous concert, Boston; January 16, an appearance in the "Redemption" with the Nashua Choral Society; January 24, miscellaneous concert at South Framingham; January 30-31 Gloucester Festival, where Mr. Hackett sang in Mendelssohn's "Hymn of Praise," Gounod's "Faust" and took part in the afternoon concert given between the oratorio performances; January 25, an appearance with the MacDowell Club in Chickering

Mme. de BERG-LOFGREN

TEACHER of VOICE "Garcia Method." Recital, Oratorio and Opera
Teacher of Bettina Freeman, formerly of the Boston Grand Opera Co.; Mrs. Doris Kessler, Seattle; Susan Darlington Peirce California; Blanche Goulet, coloratura soprano, and Charles H. Clark, bass, soloist First Universalist Church, Worcester.

Address: 70 Westland Avenue

Tel., 3096 R-B

MISS CLARA MUNGER

177 Huntington Avenue, Boston
MISS KATHERINE LINCOLN, Soprano
New York Representative, Management, Mrs. PAUL SUTORIUS, 1 West 34th Street, New York
STUDIOS: Metropolitan Opera House, New York. Place Building, Boston

Charles ANTHONY PIANIST

STEINERT HALL, BOSTON

Mr. & Mrs. ARTHUR J. HUBBARD Vocal Instruction

Symphony Chambers

Boston

FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING

Steinert Hall, Boston

FELIX FOX
CARLO BUONAMICI } Directors

JOSEPHINE KNIGHT SOLOIST BOSTON FESTIVAL

Personal Address,
4 Haviland Street

SOPRANO

Orchestra 1907-08-09
Management: O. W. STEWART
120 Tremont Street, BOSTON

FLETCHER MUSIC METHOD

THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN
AND SIMPLEX SYSTEM OF AMERICA AND EUROPE
EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

N. WATERMAN BARITONE

Teacher of Singing

STUDIO: New Century Building

177 Huntington Avenue, Boston

Hall. These dates in addition to his heavy bookings for the next two months certainly speak volumes in praise of a vocal method that permits this incessant work and still leaves the voice as fresh at the close, as at the opening of the season.

Annie Keller Wilson, a former Bostonian and later graduate of the Royal Conservatory of Dresden, is meeting with much success in her lectures on the Wagnerian music dramas before clubs and educational institutions. Recent press clippings received from Norfolk, Va., speak in the highest terms of Miss Wilson's artistic efforts in that part of the country.

John McCormack's promised Symphony Hall recital on the evening of February 5 has roused tremendous interest among friends and music lovers, and a large audience is already assured for this occasion.

Richard Platt played a group of piano numbers by Edouard Schytte at the miscellaneous program given at the close of the Harvard Musical Association banquet, which took place at Young's Hotel, January 27.

In answer to the importunities of friends and musicians, Clara Tippet has at length decided to step actively before the public as a soloist, and made her reentry at a musicale and tea given for her by Miss Young of Beacon street. The result proved so successful that Mrs. Tippet has since received many engagements, which will keep her busily employed for the remainder of the season.

Interest in the weekly recitals of the Faelten Pianoforte School continues unabated, and large audiences are in attendance every Thursday evening in Huntington Chambers Hall. At the private exhibition given by several pupils Saturday morning, January 27, a number of prominent educators were present, who expressed their keen appreciation of the excellent all round musical work done at the school.

The Boston Orchestral Club, Mrs. Richard J. Hall, president, and Georges Longy, conductor, gave the following program of novelties at its Jordan Hall concert on January 25, with the assistance of Mr. Mason, pianist, and Mrs. Hall, saxophone soloist: "Overture de Fête," Camille Saint-Saëns (first time); adagio pour Cordes, Guillaume Lekeu (first time); variations pour piano et orchestra, Rhené-Baton (first time); pianist, L. Stuart Mason; "Polyeucte," Paul Dukas, ouverture pour la "Tragédie de Corneille" (first time); "Sibéria," pour saxophone et orchestre, Henri Woollett (first time); "Armor," marche pour une "Fête Joyeuse," Silvio Lazzari (first time). There is certainly a deal to be said in praise of Mrs. Hall's musical efforts in bringing the newest works of the French composers for a first hearing in Boston, but, after all is said and done, the really inspired works of the French school are just as rare as those of any other school, hence why favor especially the French composer? The program of Wednesday was decidedly a case in point. Aside from the adagio by Lekeu, written for strings, with solos for the varying string instruments, there was nothing of any particular musical merit that called for this special distinction, while the very juxtaposition of composers of the same school really militated against an effective hearing through lack of definite contrast. Of particular distinction, though, was the solo playing of Mrs. Hall, the saxophone, with its soft, melancholy timbre, sounding like a rich contralto against the skilfully played orchestral background. Mr. Mason deserved a finer medium for his pianistic talents than the variations allowed him, but the large audience rewarded the participants as they deserved, irrespective of the worth of the compositions.

The orchestra of the New England Conservatory, George W. Chadwick, conductor, and advanced students, joined forces in an interesting recital given in Jordan Hall, January 27.

Lila Wellington, a pupil of Mrs. Clara Tippet, has been engaged for the soprano position at the Congregational

Church, of Leominster, Mass., while Ethelynde Smith, of Portland, Me., another pupil, sang at a vesper service in Auburn, Me., with marked success.

University Travel to the Home of Music and Musicians—what is it? Well, first of all, it is travel and good times while traveling; secondly, it is hearing music and occasionally hearing about music, while it is also hearing and meeting the great musical artists of Europe. It also has many other unusual features, which those interested may find out for themselves by inquiring at the Bureau of University Travel.

Alexander Heinemann, the celebrated German lieder and ballad singer, was heard in this vicinity for the first time at the Endowment Fund Concert of the Milton Educational Society in Milton Town Hall, January 24. The audience, which had assembled from far and near, was both large and appreciative and received the singer with marked enthusiasm.

The Steinert Hall concert by the Gisela Weber Trio announced for February 6 is creating much interest in Boston. Madame Weber was heard to splendid advantage in this city last season and is highly esteemed wherever good violin playing is known.

Carlo Buonamici will be the assisting artist with a string quartet in the Schubert quintet for piano and strings at its closing concert in Chickering Hall, February 21, while Felix Fox will assist the Hoffmann quartet at its chamber concerts in Jacob Sleeper Hall on the evenings of February 17 and March 28, the Fox-Buonamici School being thus well represented in the active musical life of the city.

A first performance of Gernsheim's "Tone Poem to a Drama" and the appearance of Heinrich Warnke of the orchestra as soloist in Saint-Saëns' melodious cello concerto were the chief features of this week's Boston Symphony Orchestra concerts. Between these numbers came Reger's stupendously drawn out variations and fugue on a merry theme (a sort of linked sweetness long drawn out), which only reconciled the hearer to the title by the really magnificent sweep of the work at the close. The remainder being a maze of contrapuntal eloquence which undoubtedly brought joy to the Regerian heart, but little of the same feeling to the listener. Gernsheim again is colossal in his thematic upbuilding and general orchestral treatment, but not much else. For the student the ingenious weaving of the composition as a whole undoubtedly possesses a deal of interest, for the music lover who does not wish to remain in the school room during the remainder of his life, there is little outside of its "bigness" to commend it. Mr. Warnke's appearance, therefore, brought its own welcome relief. Possessing a smooth, well rounded tone, thorough musicianship and the romantic feeling essential to the proper conception of Saint-Saëns' elegantly suave composition he created a splendid impression by his work, one, too, which the audience was not slow to realize, since it signified its approval by recalling him a number of times at the close. With Wagner's massively brilliant "Tannhäuser" overture as the closing feature, Mr. Fiedler was enabled to marshal all his orchestral forces in this as in the preceding numbers, proving once again that the marvelous proportion and euphony of the Boston Symphony Orchestra becomes as plastic clay in the hands of the master leader.

GERTRUDE F. COWEN.

Great Throng Greets Nordica in Pittsburgh.

(By Telegraph.)

PITTSBURGH, Pa., January 26, 1911.

Nordica concert here tonight drew the largest audience seen in Pittsburgh during the past six years. Carnegie Hall was crowded to its utmost capacity; the receipts surpassed the sums taken in at the memorable Melba concert three years ago. Madame Nordica was in superb voice and received a tremendous ovation after her rendition of "The Erlkönig"; the audience refused to leave the hall until she had sung again.

F. S.

Gadski Again with the Philharmonic.

Madame Gadski has established a record this season by singing five Wagnerian programs with the New York Philharmonic Society in Greater New York. Four of these concerts took place in Carnegie Hall and one at the Academy of Music in Brooklyn. Last Friday afternoon, in response to a popular demand, the Philharmonic Society gave a special Wagner concert (the fifth with Gadski as soloist within three weeks). Again Carnegie Hall was crowded and although the offerings were familiar to the listeners who showered their enthusiasm upon the prima donna and Gustav Mahler, the conductor. The order of the program follows:

Overture, Flying Dutchman.
Tannhäuser, Overture and Bacchanale.
Tannhäuser, Introduction and Elizabeth's Aria.
Tannhäuser, Elizabeth's Prayer.
Träume (by request).
Parsifal, Vorspiel and Glorification.
Tristan und Isolde, Vorspiel and Liebestod.
Walküre—

Ride of the Valkyries.
Magic Fire Scene.

Madame Gadski was even in better voice than at her previous appearances in New York this season. She is one of the ideal Wagnerian singers, for she has learned to sing the music lyrically. There is no apparent effort to deliver the dramatic contents in the Elizabeth greeting nor in the sublime "Liebestod." Then it is always good to hear a genuine dramatic soprano in this music, and not a mezzo or contralto attempting to sing parts written for a higher voice. By her radiant appearance, too, Madame Gadski showed that the recent concert tour has not impaired her charms, vocal nor personal. She looked as young as ever and seemed, indeed, to be in superb condition. The audience recalled her a half dozen times after each number.

Mr. Mahler gave renewed evidences of his control over the orchestra. The climaxes were splendid and there were moments when the tone quality of the orchestra was of matchless purity and beauty. The strings and wood winds of the Philharmonic Society are nearly faultless, but the brasses and drums still require some toning down and polishing.

David Bispham's Popularity.

The following criticisms of David Bispham are fairly typical of the notices which the distinguished American baritone has been receiving this season. Mr. Bispham's popularity never shows any sign of diminution, indeed, his services are ever in demand, not only for concert but for oratorio, and the number of his engagements increases each season:

The popular old masterpiece, Mendelssohn's "Elijah," was the offering of the Schubert Oratorio Society at the first concert of the season. To David Bispham, in the principal role, that of Elijah, belongs much of the credit for the superior merit of the concert. His fine art of interpretation and intelligent control of a voice that possesses every element of the perfect dramatic baritone, together with a distinguished bearing, have placed him in the front ranks of concert singers today. The operatic stage, for which he is so well equipped, has not seen him for some years, but the concert platform has been the gainer, and that is perhaps as satisfactory a field of endeavor. His artful rendering of "It Is Enough" won a storm of applause and his reading throughout was consistently painstaking and thoroughly delightful.—Newark, N. J., Star.

Bispham lived up to his reputation as America's greatest interpreter of song. Although possessed of a baritone voice of rare quality, his art is so magnetic one forgets what the voice or who the singer is—the hearer is entirely absorbed by the selection being sung.

As an introduction to his group of modern songs Bispham gave Louis Elbel's "Calm Be Thy Sleep," the words of which were written by Thomas Moore. The song, which is very artistic and has a fine rhythm, was exceptionally well received. One of the most effective numbers of the group was Pietro Florida's "Invocation to Youth." It affords exceptional opportunity for display of talent such as possessed by Bispham and he gave the song an unusually free dramatic interpretation.—South Bend, Ind., Tribune.

Inga Hoegsbro's New Compositions.

Inga Hoegsbro has just finished a new composition, "Serenade for Baritone," dedicated to the Danish singer, Mr. Birkerød. Other compositions of hers are berceuse for contralto with cello obligato, "Mother's Song" for soprano, berceuse for soprano with violin obligato, love song, "Mona," for tenor. Also "Be Strong" for soprano.

ROSA OLITZKA
JANET SPENCER
FLORA WILSON

Prima Donna Contralto
Oratorios—Concerts—Recitals
5142 Michigan Avenue, Chicago, Ill.

CONTRALTO
204 West 94th Street
Phone, 2681 River
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau
1 West 44th Street New York

SOPRANO
THE PORTLAND
WASHINGTON, D. C.
For Concerts and Recitals

FAELTEN
PIANOFORTE SCHOOL
CARL FAELTEN, Director
30 Huntington Avenue BOSTON

CLARA TIPPETT
TEACHER OF SINGING
312 Pierce Building Boston, Mass.

Theodore Habelmann's Operatic School
909 West End Avenue, bet. 104th & 105th Sts.,
Phone, 7037 Riverside Subway Station 103d St. NEW YORK



CINCINNATI, Ohio, January 28, 1911.

When the Emery Auditorium is completed, as it will probably be within the next nine months, another splendid concert hall of modern dimensions and design will have been added to the dozen or so which the country already possesses. The auditorium is to be a part of the Ohio Mechanics' Institute and it is called the Emery Auditorium because the new building for the Ohio Mechanics' Institute is being erected by Mrs. Mary M. Emery as a memorial for her husband, the late Thomas J. Emery. The new site of the institute is at Walnut and Canal streets, about six blocks from the famous old Music Hall, where festivals and concerts have been held for the past thirty odd years. The new auditorium, designed by Samuel Hannaford & Sons, is to be of reinforced concrete and steel construction, absolutely fireproof, and will seat 2,200 people. The building extends east and west, with the front facing the west on Walnut street and the rear on Clay street. It is about 180 feet long and half as wide, with an elevation sufficient to accommodate two galleries. A feature of the building is the large corridor on the south side of the building. The automobile entrance will be on Clay street, under a wide portico opening directly into the corridor, from which entrance to all parts of the house can be had. By having the automobile entrance at one end of the building and reserving the entrance exclusively for that purpose it will relieve congestion and remove all source of danger to those leaving the building by the front entrance. The interior will have the general appearance of a theater, except that the proscenium arch is about twenty feet wider and relatively higher than in theaters of the same size—that is, fifty-five feet wide and forty-five feet high. The orchestra pit in front is to be covered by a portable stage, so that nearly the entire orchestra (for symphony concerts) can be seated on the stage and in front of the drop curtain. The seating arrangement is similar to that in theaters, except that there are no boxes. In place of boxes there are eleven stalls. Eight of these are on the main floor between the parquet and the dress circle—four on each side of the house—and will seat six people each. Three other stalls are double and occupy the center of the balcony front. These will seat eight people each. There is a large foyer for each floor, and in front of the foyers are rooms which may be used for lounging or committee rooms or may be occupied as offices by some one connected with the building. The stage is very large, as one may imagine from the proscenium, and will be fitted up with scenery and all theatrical apparatus, so that it can be used for opera or for theatrical purposes. Ample dressing rooms are provided at the rear of the stage. This building, it is expected, will be completed in time for the symphony orchestra concerts next season, and it will be the future home of the Cincinnati Symphony Orchestra.

The Cincinnati Symphony Orchestra returned this morning from a very successful Western tour, having been

heard in Omaha, Wichita and Kansas City. The orchestra opened the new municipal auditorium and theater at Wichita, and participated in three concerts, in which the seating capacity of the house—5,500—was taxed at each performance.

The College of Music scholarship recital at the Odeon Monday evening was something of a surprise in that the pupils presented—one and all—delivered themselves in the manner and with the assurance of mature artists rather than embryo performers. The program was as follows.

Organ, Spring Song.....	Hollins
Nell Rowlett.	
Voice—	
Recitative, O Did'st Thou Know the Pangs of Absent Love,	Handel
Aria, As When the Dove (Acis and Galatea).....	Handel
Cecilia Hoffmann.	
Piano, Ballade in G minor.....	Chopin
Helen Sebel.	
Voice, My Heart at Thy Sweet Voice (Samson and Delilah),	Saint-Saëns
Alma Beck.	
Valse Brillante in E major.....	Moszkowski
Howard Hess.	
Bird songs—	
The Wood Pigeon.....	Liza Lehmann
The Starling.....	Liza Lehmann
The Yellow Hammer.....	Liza Lehmann
The Wren.....	Liza Lehmann
The Owl.....	Liza Lehmann
Cecilia Hoffmann.	
Piano—	
Erzählung (A Tale).....	MacDowell
Twelfth Rhapsody.....	Liszt
Helen Sebel.	
Voice—	
Nur wer die Sehnsucht Kennt.....	Tschaikowsky
An den Sonnenschein.....	Schumann
Ich Liebe Dich.....	Grieg
Alma Beck.	
Piano, Rhapsody d'Auvergne, for piano and orchestra... Saint-Saëns	
Howard Hess.	
(Orchestral part on second piano by Romeo Gorno.)	

The playing of Mr. Hess was particularly brilliant. He has fine sense of color in music and is thoroughly equipped technically. Add to this a warm, singing tone and a delightful understanding of rhythmic nuances and you have the artist who needs only to be heard to be appreciated. Alma Beck is a young woman of nineteen or twenty, and it would seem impossible that she could have the great depths of voice and emotions to compass "My Heart at Thy Sweet Voice" and "Nur wer die Sehnsucht Kennt," yet she proved herself fully adequate in both numbers, as, indeed, in everything she sang. Cecilia Hoffmann is a young singer of classical mold. This paper had occasion to mention her fine work in "Paoletta" some months ago. She has even improved since then, and sings with unusual dignity and understanding. Helen Sebel gives promise of being a pianist of importance one of these days, for she is cast in the big mold and plays in the grand style. Her work was very enjoyable. Miss Rowlett's opening number on the organ was well played and quite in keeping with the rest of the performance. It was, in fact, as mentioned at the beginning of this paragraph, a concert that would have done credit to well schooled professionals.

Mozart's birthday (155th anniversary) was celebrated by the Woman's Club music department Friday afternoon. The program included the C minor fantasia and sonata as arranged for two pianos by Grieg, played by Mrs. Adolph Klein and Mrs. S. Jewett Waterman; the recitative and aria, "Non mi dir," sung by Elinor Droppelman; sonata for violin and piano in D, played by Mrs. Henry Ern and Mrs. Klein; "Kyrie," à capella, for five sopranos, sung by

Katharine C. Bennett, Rose Fisher Smith, Flora McIvor Smith, Elinor Droppelman and Jessie L. Thomson; aria, "In re Pastore," sung by Mrs. Bennett, with violin obligato by Mrs. Ern; and a symphonic concertante in E flat for violin and viola, played by Jessie B. Broekhoven and Ada Parker. The beautiful auditorium was filled to its capacity by members and a few invited guests. Tea was served after the musicale.

To see a line of hundreds of people at an early hour of the morning waiting to buy tickets to a popular concert by a symphony orchestra is an unusual sight, but that is what might have been seen in front of the Grand Theater at 8 o'clock this morning. The ticket office opened at 8.30 and half an hour before that time the line was formed of boys and girls, men and women, messenger boys, chauffeurs and others eager to get seats for the concert tomorrow afternoon. The line reached from the ticket window out through the front of the building and around the side beyond the stage entrance. It continued until 11 o'clock, when all seats had been disposed of.

The Schumann-Heink recital has been postponed until February 14 on account of illness of the singer.

Supplementing that list of "S" musicians given by Mr. Liebling last week, the writer would add Sgambati, Scriabine, Stojowski, Sternberg and Stokowski.

In passing it might be remarked that modern tendencies in music should never lead one (or rather two) to the belief that a Mozart fantasia arranged for two pianos by Grieg can be given a performance other than excruciating unless the pianos are in tune themselves and with each other.

Answering "A. B. C." of Macon, Ga., would say: "Any history of music will show that the great event of 1710 (some historians say 1709), to which reference was made a fortnight ago in this correspondence, was the invention of the pianoforte by Christofori. It was, to be sure, frowned upon by Bach as exhibiting a dangerous "modern tendency," and Rameau, Alessandro Scarlatti, Domenico Scarlatti, Haydn or Mozart did not pay much attention to it. Even Beethoven was doubtful of its utility, but finally gave it his complete sanction and memorialized its birth by the composition of a certain work known as op. 106, "Grosse Sonata für das Hammer Klavier." This sonata, by the way, was composed in 1818, eight years after the centenary anniversary of the piano, but at that time it was supposed that Schröter, of Germany, was the inventor of the piano, and it was about 1718 that he made his first successful hammer action. Mozart owned a piano the last few years of his life, but he was never a great performer on it like Clementi because his technic had been acquired on the harpsichord and he did not seem able to accommodate himself to the radical change the action of the newer instrument required. Haydn wrote a few things for piano the last few years of his life, but it is generally conceded that Clementi's sonata, op. 2, was the first real piano music written. The early sonatas of Beethoven can be played as well on the harpsichord as on the piano, and it is not until one reaches his op. 13 ("Sonata Pathétique") that the real necessity of the piano is felt.

John A. Hoffmann, the gifted young tenor, only recently returned from an extended European stay, has become a



CINCINNATI MUSIC HALL

College of Music of Cincinnati

The School with the Highest Artistic Standards
LOCATED NEXT TO GREAT MUSIC HALL

Offering every advantage for musical and dramatic culture with Courses in all branches. Eminent teachers. College has its own Orchestra, Chorus, School of Opera, String Quartet, also Theater and Concert Hall. Write for full catalog and Booklet C. 1 telling of splendid positions now held by former pupils.

A. J. GANTVOORT, Mgr.

College of Music of Cincinnati

Cincinnati, Ohio

JOHN A. HOFFMANN TENOR

Concerts, Oratorios, Recitals
CINCINNATI, OHIO



LEOPOLD STOKOWSKI, Conductor

The Cincinnati Symphony Orchestra

DATES ON TOUR

Delaware, Ohio.....Nov. 18	Omaha, Neb.....Jan. 24	Terre Haute, Ind.....Feb. 23
Hamilton, Ohio.....Nov. 19	Wichita, Kans.....Jan. 25-26	Columbus, Ohio.....Mar. 6
Columbus, Ohio.....Nov. 28	Kansas City, Mo.....Jan. 27	Pittsburgh, Pa.....Mar. 7
Akron, Ohio.....Nov. 29	Columbus, Ohio.....Feb. 6	Cleveland, Ohio.....Mar. 8
Detroit, Mich.....Nov. 30	Logansport, Ind.....Feb. 7	Oberlin, Ohio.....Mar. 20
Indianapolis, Ind.....Dec. 1	Bloomington, Ind.....Feb. 8	Toledo, Ohio.....Mar. 21
Dayton, Ohio.....Dec. 3	Indianapolis, Ind.....Feb. 9	Detroit, Mich.....Mar. 23
Columbus, Ohio.....Jan. 9, 1911	Hamilton, Ohio.....Feb. 10	
Dayton, Ohio.....Jan. 10	Dayton, Ohio.....Feb. 21	

Address: 629 Union Trust Building

Cincinnati, Ohio

PEOPLE'S SYMPHONY CONCERTS

4 Symphony, 6 Chamber Concerts

F. X. ARENS, Director

Chamber Series, Cooper Union

Tickets, 12½ cts.

Feb. 7, Mar. 2, Apr. 10.

Dannreuther, Barrère Ensemble, Kneisel, Flonzaley.

SYMPHONY, Carnegie, March 26, 3-15 P. M.

Tickets 15, 25, 35, 50 cts.

At 32 Union Sq. (Stuy. 3382).

A. LENALIE, Mgr.

Sig. LECOMTE

BARITONE METROPOLITAN OPERA CO.

Has Resumed Teaching in New York

STUDIO: 83 EAST 56th STREET, NEW YORK

Telephone, 4874 Plaza

RATCLIFFE CAPERTON

SUCCESSOR TO THE MAESTRO

GIOVANNI BATISTA LAMPERTI

Credentials to show that during his life Mrs. Ratcliffe Caperton was acknowledged by Lamperti from 1892 until his death, 1910, to be his only Authorized Representative and Assistant.

STUDIOS:

NEW YORK

STUDIO HALL, Nos. 80-88 E. 34th St.

Monday and Thursday

Consultation Hour, 1 to 2 P. M.

PHILADELPHIA

THE GLADSTONE

Wednesday and Saturday

Organ School, Tuesday and Friday

warm favorite with Cincinnatians and his services are much sought. By his song recital devoted to Hugo Wolf songs, given under the auspices of the Woman's Club last week, he reaped a harvest of most deserved praise as the possessor of an exceptionally fine tenor voice, an interpreter of the German lied without equal in this city, and a musician through and through. His most recent triumph was achieved at a private musicale given by Mrs. John Ewing Woods at the Country Club, Grandin road, January 23. His voice was a delight to hear—pure lyric, yet rich in quality, into which he put fervor, variety of expression and artistic sincerity which disclosed his sure command of the finer resources of his art. Mr. Hoffmann's artistic equipment destined him to become one of the foremost tenors of the day. His program, full of interest and variety, was as follows: "Hark! Hark! the Lark!" and "Serenade" (Schubert); "Du bist wie eine Blume" and "Ständchen" (Schumann); "In Waldeseinsamkeit" and "Auf dem Schiffe" (Brahms); aria, "Cielo e Mar" ("Gioconda") (Ponchielli); a Cycle of Life (Landon Ronald): Prelude—"Life"; spring—"Down in the Forest"; summer—"Love, I Have Won You"; autumn—"The Winds are Calling"; winter—"Drift Down, Drift Down"; "What the Man in the Moon Saw" (Stillman-Kelley); "Mother o' Mine" (Tours); "When Sylvia Saunters By" (De Koven); "I'm Wantin' You, Jean," manuscript (Leighton); "O Primavera" (Tirindelli).

The next faculty concert given by the Cincinnati Conservatory of Music will present Frederic Shailer Evans, pianist, and Bernard and Julius Sturm, violinist and cellist respectively, with the assistance of Carle Wunderle, violinist, and Max Schultz, viola, of the Symphony Orchestra, in an evening of ensemble music, Wednesday, February 15.

The Cincinnati Conservatory of Music announces two piano recitals by students from the artist department, the first to be given by pupils of Frederic Shailer Evans, Tuesday evening, February 7, and the second by Theodor Bohlman's class, Monday evening, February 13.

The annual Bach celebration, which the Cincinnati Conservatory of Music has maintained for many years past, will occur on Friday evening, February 24, when a Bach program, participated in by students from all the departments, will be given.

OSCAR HATCH HAWLEY.

Noble's "Gloria Domini" Sung Under Jaques.

T. Tertius Noble, the English cathedral organist and composer, of York, cabled Edmund Jaques, organist and choirmaster of old St. Paul's Chapel, Trinity Parish, his best wishes for the first performance in America of his (Noble's) festival cantata, "Gloria Domini." Could he have been present, January 25, seen the large audience gathered at the noon hour, hear his work sung by the excellently trained choir of mixed voices, an orchestra of thirty players, Moritz E. Schwarz at the organ, Dr. Duft singing the solos, Edmund Jaques conducting, he would have felt that his good wishes had been fulfilled. The work bears impress of earnest ideals, reiteration of a trio of what might be termed "leading chords," lending a certain homogeneity; there is lovely melody, with fluent contrapuntal devices calculated to heighten interest, and fine solos for baritone voice. Six and eight part harmony and dramatic climaxes abound, both in the orchestral and vocal parts, and Noble's work may well claim the attention of American choirmasters, being altogether admirable, practical music.

Preceding the work Mr. Schwarz played Mendelssohn's overture to "St. Paul," and as postlude Guilman's "Finale in E flat," with that taste and complete technical mastery which marks him. Mr. Jaques conducted, and there was some notable hymn singing, as always at old St. Paul's, whose vicar, Rev. W. Montague Geer, M. A., is himself a musical enthusiast.

January 26 Mr. Jaques was presented with a beautiful gold watch, in commemoration of ten years' activity, from the clergy, choir and friends in the congregation. Among organists present were Homer N. Bartlett, Victor Baier, Irma R. Courtenay, H. Brooks Day, Will C. Macfarlane, Louise Thayer, Richard Henry Warren, Frank E. Ward, F. W. Riesberg.

Empire Academy of Dramatic Arts Matinee.

Students of the American Academy of Dramatic Arts (Empire Theater Dramatic School) gave two plays in the Empire Theater on January 26—"The Dream of a Spring Morning," by D'Annunzio, for the first time in America; "Masks and Faces," the old comedy by Reade and Taylor, and "Come Michaelmas," by Keble Howard. The theater was filled to the last seat and an auspicious season thus inaugurated. It is the plan of Franklin H. Sargent, president of the institution, to give these students' plays every other week, so condensing all the performances within two months' time.

MUSIC IN DES MOINES.

DES MOINES, Ia., January 25, 1911.

In place of the regular meeting of the Fortnightly Musical Club, on Friday, January 20, the afternoon's program was given by George Frederick Ogden (pianist), and was made up of selections from the Russian and French modern school. Mr. Ogden preceded each group by remarks on the trend of modern music. His program included gavotte (Glazounow), barcarolle (Liadow), nocturne for the left hand (Scriabine), prelude in G minor (Rachmaninoff), "Sonatine" (Ravel), and a group by Debussy. At the conclusion of the program, which was greatly enjoyed by the club and its guests, refreshments were served and a social hour enjoyed. Mrs. F. C. Hubbell, at whose home the recital was given, was assisted in the dining room by Mrs. Grover Hubbell and Mrs. Jefferson Polk.

The date of Busoni's recital here has been set for March 6. The great pianist will appear under the auspices of Highland Park College of Music. Dr. Nagel, dean of the music department, is already actively promoting the affair and judging by the wonderful impression made by Busoni last year and the interest displayed in his second appearance, the attendance will be record breaking.

Mrs. Charles S. Hardy (pianist), who is the only honorary member of the Fortnightly Musical Club, has consented to give an afternoon recital for the benefit of the club. The date has been set for February 21 at Hoyt Sherman place. Mrs. Hardy needs only to announce such a project and an audience is assured, while the reception which will follow the program will prove very attractive to many.

On Wednesday afternoon, January 18 the "Women's Club Chorus," composed of forty of the prominent singers of the city, appeared in concert at the Y. M. C. A. Auditorium under the direction of Dr. Frank Nagel, dean of the Highland Park College of Music. This is the sixth season Dr. Nagel has conducted this organization and the splendid singing of the ladies on this occasion, reflects great credit upon their conductor. An orchestra of twenty-five pieces assisted, and during the program played several numbers in such a manner as to arouse great enthusiasm. This feature added in a great measure to a very artistic program. The final number was Liza Lehmann's intermezzo, "In Sherwood Forest," which received its second presentation in America on this occasion. This work enlisted the services of Grace Clark-De Graff (soprano), as soloist, whose singing of the part was entirely adequate. This work is certainly one of the best of this great composer's numerous beautiful works, and Dr. Nagel's reading of the score was very delightful. Mrs. Frank Cummins, as accompanist for the club, at all times gave the chorus splendid assistance.

At the Inter-Collegiate Glee Club contest, at which time clubs from the State University at Iowa City, the Agricultural College at Ames, and Grinnell College will compete for honors, the judges who will decide on the merits of the clubs are Dean Holmes Cowper, of Drake Conservatory of Music, Dr. Frank Nagel, Dean of Highland Park College of Music, and Mrs. James C. Davis, president of the Fortnightly Musical Club. The event takes place on Friday night, January 27.

A "modernized" presentation of "Bohemian Girl" was given on Monday, Tuesday and Wednesday nights, January 23, 24 and 25, in the Auditorium, by the Aborn Opera Company. It is quite safe to say that a better spectacular and scenic presentation of the opera was never given. Horses are in great evidence, especially where Devils-hoof, the gypsy chieftain, escapes up the mountain side on horseback. Ducks, geese, pigs, dogs, etc., add their share to the gypsy-like atmosphere and many new and wonderful "stunts" are entertainingly introduced. In the gypsy fair scene, the tumbling by a troupe of acrobats brought out enthusiastic applause. The music was satisfactorily sung. Blanche Duffield in the part of Arline revealed a lyric soprano voice of great sweetness. Bertha Shalek, as queen of the gypsies, satisfied both by her singing and appearance. The rendition of "The Heart Bowed Down" and "Then You'll Remember Me," by James Stevens and Paul Victor, respectively, received the applause which invariably falls to the lot of these old-time favorites. The chorus girls were comely and well drilled, the scenic effects conscientiously worked out and the whole performance greatly enjoyed.

The Women's Club Chorus was the guest of Deap and Mrs. Nagel at the Orpheum on Monday, January 23. This has become an annual custom to which the club looks forward with great pleasure.

A great deal of interest is being aroused over the home coming recital of Fay Cord at the Coliseum in the early part of February. As the beginning of her musical studies

took place in Des Moines, she is very affectionately regarded here, and is being locally advertised as "Our Own Fay Cord."

The Handel Choir, Holmes Cowper, director, has begun rehearsals for an operatic concert to be given sometime in March.

Bernice de Pasquali, of the Metropolitan Opera Company, is soon to appear in Foster's Opera House under the auspices of Highland Park College of Music.

CAROLINE YOUNG SMITH.

OBITUARY

Adele Rafter.

Adele Rafter, who began her career in a church choir and later won success in operetta, died Monday of this week at the Hahnemann Hospital on Park avenue after an operation for appendicitis. Miss Rafter studied in Paris with Sbriglia. She sang at one time in the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street. Miss Rafter made her stage debut in Philadelphia in De Koven's "Maid Marian" and she appeared later in a revival of "Robin Hood." Since then she has sung in other operettas and musical comedies. The parents of the deceased singer were at the hospital when she died. The remains were taken to the family home in Dunkirk, N. Y.

Leodore Gerville-Reache.

A cablegram from France on Monday of this week reported the death in Paris of Leodore Gerville-Reache, the father of the famous operatic contralto, Madame Gerville-Reache. The late M. Gerville-Reache was a member of the Legion of Honor. He had served his country as governor of the Colonies and has filled other offices. Madame Gerville-Reache is making a concert tour and later on will fill a series of engagements with the Metropolitan Opera Company. She has been especially engaged for eleven performances of "Samson and Delilah," in which she and Charles Dalmores will sing the title roles.

Rudolf Bullerjahn.

Rudolf Bullerjahn, the conductor, died in Moscow recently after a short illness. He was born in Berlin in 1858. Bullerjahn achieved his directorial reputation chiefly in St. Petersburg, Moscow, Kieff, Odessa, Warsaw and Riga. Eight years ago he spent some months in New York, led several concerts here, and was an unsuccessful candidate for the leadership of the Philharmonic Orchestra.

WANTED

WANTED—Information regarding the present whereabouts of Emma Ellen Martin, who sang in concert in America some years ago under the name of Madame Martino Campobello. Address, M. E. H., care of MUSICAL COURIER.

PROMINENT BARITONE, with ten years' teaching and choir experience, desires location in connection with college or school after May 1st. Southern city preferred. Best of references. Address, "Baritone," care MUSICAL COURIER.

STUDIO TO LET—A vocal teacher desires to sublet her studio on part time during the week to a teacher of piano or violin. Located in a good neighborhood in New York City. Address "Studio," care of MUSICAL COURIER.

WANTED—A vocal teacher with European experience desires to locate with some conservatory of music in the United States. One of the larger cities preferred. Address "Vocalist," care of MUSICAL COURIER.

WANTED—Singers wanted to fill positions in choirs and opera companies, quartets and choruses, etc., in the leading cities of the United States. Applicants please state experience and give names of instructors. Address "R. S. C.," care of MUSICAL COURIER.

WANTED—A prominent agency has been asked to fill three openings in church choirs. Two tenors and one soprano are wanted. Applicants please state salary expected. Address, "Agency," care of MUSICAL COURIER.

Mrs. Gilbert M. Hitchcock, wife of Representative Hitchcock of Omaha, is regarded as the most skillful piano player among the wives of members of Congress. She has studied music since childhood and although never compelled to resort to it as a means of livelihood undoubtedly could earn an excellent income by becoming a professional musician. Because of her fondness for music she passes almost every summer in Munich. Often she is accompanied by her husband and her daughter. There she has a rest in what she considers complete solitude. "I recommend

a summer passed in a quiet spot near Munich," she says. "It is possible to find absolute solitude about the Faldafing Lake. There my daughter and I find plenty of inspiration to pursue our study of music and to enjoy complete relaxation from the activity of American life."—New York Press.

Piessé, one of the most famous of French perfumers, arranged the chief odors used in perfumery according to the musical scale, both bass and treble, thus assigning its

real place to each, and laying down rules for the proper combination of odors to form harmonies—for some odors conflict with others, or jar upon them, just as some musical notes conflict with other notes. This musical scale of the odors may be more or less subject to correction, but it serves as an illustration of the variety of odors and also suggests that the skilled perfumer may be as much an artist in his line as the musician is in his, and that it is only the master hand that produces the finest of odorous harmonies.—New York American.

ELIZABETH PILLOW
South Side Studio:
5200 WASHINGTON AVENUE
CHICAGO, ILL.

VOLNEY L. MILLS
TENOR
Grand Forks - - - N. D.

THEODORA STURKOW
RYDER Pianist
4715 Lake Avenue, Chicago, Ill.

PAUL W. MCKAY
BASSO CANTANTE
Concerts, Oratorio, Recitals
Address: 2957 Michigan Avenue, Chicago, Ill.

SIBYL SAMMIS-MACDERMID
DRAMATIC SOPRANO
Fine Arts Bldg. 5219 Hibbard Ave., Chicago, Ill.

ALBERT BORROFF
584 Kimball Hall BASS Chicago, Ill.

KRIENS Christiana-Violinist
Eleanor - Pianist
Instruction
TRIO-QUARTETT
281 West 27th Street
Phone, 6877 Columbia

LUCIEN SCHMIT
Young Virtuoso Cellist
CONCERTS AND RECITALS
ADDRESS:
234 East 50th Street New York

AMERICAN ACADEMY
OF
DRAMATIC ARTS
Founded in 1904

Its exceptional facilities and complete organization have made it the recognized leading institution for dramatic training in this country.

BOARD OF TRUSTEES
FRANKLIN H. SARGENT, President
DANIEL FROEMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. RORDER
For catalogue and information, apply to
The SECRETARY, Room 147, Carnegie Hall, New York

LEOPOLD KRAMER CONCERTMEISTER with the CHICAGO GRAND OPERA COMPANY, for many years CONCERTMEISTER with the THOMAS ORCHESTRA, will accept violin pupils beginning 15th May in WAIKHOPFEN AN DER THAYA, NEAR VIENNA. Address: LEOPOLD KRAMER, Metropolitan Opera House, Philadelphia, Pa., or WILHELM KRAMER, Kgl. Weinberge bei Prag, Patroska 3.

PRISCILLA CARVER PIANIST, ENSEMBLE
PLAYER and TEACHER
258 Central Ave., Highland Park, Ill.
Phone Highland Park 1044

RAGNA LINNE DRAMATIC
SOPRANO
STUDIOS
KIMBALL
HALL

YOCUM PIANIST
Direction: MARC LAGEN
434 Fifth Avenue New York

ETTA EDWARDS Formerly of Boston
Voice Culture and Repertoire
in Los Angeles until May, 1911

Christian HANSEN TENOR
Address P. Doucet
253 W. 44th St., New York
Formerly Leading Boston Grand Opera Tenor Soloist

NARELLE IRISH BALLADIST
ADDRESS:
QUINLAN INTERNATIONAL
MUSICAL AGENCY
1 West 34th Street, New York

FAY CORD SOPRANO
Entire Season
Booked

WYCOFF SOPRANO
KUESTER, Mgr.
25 West 42d St.

JOHN B. MILLER TENOR
E. A. STAVRON
Steinway Hall, - CHICAGO

MORTIMER WILSON
Theory and Composition
LEIPSIC HAYDNSTRASSE 3

MYRTLE R. LEE
COLORATURA MEZZO-SOPRANO.
Song Recitals, Clubs, Teaching. Graduate of Stern
Conservatory of Music, under Blanche Corelli.
Phone, Normal 1872. 419 Fine Arts, Chicago.

ZUKOWSKY
Russian Violin Virtuoso
Member and Soloist With Thomas Orchestra, Pupils accepted
619 Fine Arts Building, Chicago, Ill.

WHITE LONGMAN
CONTRALTO
1311 East 53d St., Chicago, Ill. Phone, Hyde Park 2045

KATHERINE ALLAN LIVELY
PIANIST
Houston - - - Texas

The JENNETTE LOUDON SCHOOL of Music
Special Course for Children—Advanced Pupils
629 Fine Arts Building - - - Chicago, Ill.

FOLDING VALISE PRACTICE KEYBOARD
WRITE FOR CATALOGUE AND PRICES
THE A. L. WHITE MFG. CO. 315 Englewood Ave., CHICAGO, ILL.

\$100 REWARD
The Publishers of the well known AMERICAN HISTORY and ENCYCLOPEDIA of MUSIC will pay One Hundred Dollars for the arrest and conviction of one F. K. Thompson, alias F. K. Arthur, R. A. Adams or G. S. Hall, who is defrauding music teachers and professionals by offering a fake American Encyclopedia and History of Music at a ridiculously low price for cash in advance. "Thompson" is medium height, dark hair, dark prominent eyes. Very smooth talker. Nervous manner. Last heard of in West Virginia. A warrant is out for Thompson. If approached, report at once to your police department, and notify by wire Montgomery, Hart & Smith, Attorneys, Chicago, Ill.

MIDDLETON BASS
R 4073 Kenmore Avenue - Chicago, Ill.

MARY A. COX VIOLINIST
American Conservatory, Kimball Hall Building
Residence Phone, 3582 Hyde Park Chicago, Ill.

Dr. Carver WILLIAMS Bass
Management: SAM'L B. GARTON
Auditorium Building - - - Chicago

CHARLOTTE GUERNSEY
Recently returned from Italy
Opera, Concerts and Oratorio
Address: 127 West 58th Street New York City

Sig. ANTONIO FROSOLONO Concert
Violinist
712 Fine Arts Building
Management: MME. FROSOLONO
1227 E. 44th Place, Chicago, Ill. Phone Bressel 5078

ARTHUR DUNHAM
(F. A. G. O.)
CONCERT ORGANIST
Address: 6141 TEMPLE, INDIANA AVENUE CHICAGO, ILL.

LUTIGER GANNON
CONTRALTO
E 715 Kimball Hall - - - Chicago

SALMON
Piano Instruction
Lecture Recitals
(Russian Music)
STUDIO: 834 Carnegie Hall, New York
Tel., 1350 Columbus
(Boston, Washington Chambers, Tuesdays)

SHERWOOD
MUSIC SCHOOL
Fine Arts Building Chicago
Highest Standard of Artistry.

Mr. Sherwood has received the highest endorsement of Paderewski, Leschetizky, Moszkowski, Sauer and others.
Faculty includes: Piano, WILLIAM H. SHERWOOD, GEORGIA KOBER; Organ and Theory, WALTER KELLER; Vocal, Arthur Berensford; Violin, Antonio Frosolono; Public School Music, Wm. ApMadoc; Dramatic Art, Winnifrede W. Just and others.
For catalogue address W. KELLER, Sec'y.

MAY HAMAKER SOPRANO
Returned from Europe
Pupils accepted
135 West 104th Street, New York
TEL. 2635 NIVARD

HARRIS, Jr. TENOR
Recital, Concert
Oratorio
136 West 44th Street, - - - New York, N. Y.

FINNEGAN TENOR
Soloist St. Patrick's Cathedral
Concert, Oratorio, Recitals
3187 BROADWAY
Tel. J. Northside

EUGENE BERNSTEIN 253 West 111th Street
NEW YORK
Tel., 1900 Morning.

BERGEY TENOR Mrs. BERGEY, Pianist
Teachers of Singing and Piano
600-601-602 Steinway Hall
Chicago, Ill.

MYRTA FRENCH Concert and Oratorio
JEAN PAUL
Composer and Teacher
Piano and Theory
Assistant to Telephonist, Leipzig
"The best teacher I have ever known."—Frances G. Bennett, Prin.
CLEDENNING HOTEL, 202 WEST 103d STREET Tel., 3510 River.

AMERICAN CONSERVATORY
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, Chicago
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST
Among the seventy eminent instructors the following might be mentioned:
Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Scintoni.
Singing—Karlton Hackett, David D. Duggan, Ragna Linne, Jennie F. W. Johnson, John T. Reed.
Organ—Wilhelm Middelschulte.
Violin—Herbert Butler, Adolf Weldig.
Theory—A. Weldig, Arthur Olaf Andersen.
Public School Music—O. E. Robinson.
School of Acting—Hart Conway.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

THE AUDITORIUM HOTEL
Michigan Boulevard and Congress Street, Chicago
For twenty years the leading hotel of the city, will be carefully maintained in that Leading Position by its NEW MANAGEMENT which went into effect October 1, 1909. Upward of \$300,000 have been expended for improvements, new plumbing, decorations and furniture. The restaurants have been refitted and newly decorated. Cuisine and service unexcelled.
W. S. SHAFER, Manager

SHARP-HERDIEN SOPRANO
5132 Kenmore Avenue - Chicago, Ill.

FRANK WALLER Accompanist
Organist Memorial Church of Christ
Phone, Bressel 2861 629 Fine Arts Bldg., Chicago, Ill.

ALTA MILLER Soprano
Concerts, Recitals, Teaching.
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 318

WALTER SPRY
CONCERT PIANIST
Director, Walter Spry Piano School, Fine Arts Bldg. Chicago, Ill.

Mrs. THEODORE WORCESTER
CONCERT PIANIST
Address: 625 Orchestra Building, Chicago, Ill.
STEINWAY PIANO USED

James Stephen MARTIN
Vocal Instruction
Studios: { 6201 Walnut Street } Pittsburgh
{ 307 Nixon Building } Pa.

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor
Wendellsohn Glee Club 412 FIFTH AVENUE, NEW YORK CITY

Ellis Clark Hamman
PIANIST
1824 Chestnut Street PHILADELPHIA, PA.

ARTHUR M. BURTON
BARITONE - - - Chicago
Fine Arts Building

CHICAGO MUSICAL COLLEGE
Now in its NEW HOME Facing the Lake Front Park
The finest building of its kind in the world. Valuation \$1,000,000.00. Housing the largest of all institutions of Musical Learning.
Containing ZIEGFELD HALL. An Ideal Auditorium
ALL BRANCHES OF
Acting MUSIC Expression
Opera Modern Languages
Acquisitions to the Faculty:
ANTON FROSTEN—The Eminent Pianist and Instructor at Berlin
ALEXANDER BERAUD—The Famous Hungarian Violinist
MAURICE DEVIRES—The Renowned Vocal Instructor, formerly
Leading Baritone, Paris Grand Opera and Metropolitan
Opera Co., New York.
Founded 1867
Dr. F. Z. ZIEGFELD, President
New Chicago Musical College Building,
246-7-8-9 Michigan Boulevard, Chicago
CATALOGUE MAILED FREE

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
 "A great Piano! It satisfies me completely." —Pugno
 "A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
 MANUFACTURERS
 142 W. FOURTH STREET, - CINCINNATI

STRASSBERGER CONSERVATORIES OF MUSIC



Established 1886. **SCHOOL OF OPERA AND DRAMATIC ART**
 NORTH SIDE, 2300 ST. LOUIS AVE. ST. LOUIS, MO. SOUTH SIDE, GRAND AND SHENANDOAH AVES.
 The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.
Reopens September 1st.
51 TEACHERS—EVERYONE AN ARTIST.
 Among them are Professors of the highest standard of Europe and America.
 TERMS REASONABLE. CATALOGUE FREE.
 Free and Partial Scholarships for deserving pupils from September on, and many other free advantages.
Academy of Dancing Reopens About Sep. 15th for Children for Adults.
 The Conservatories Halls to Rent for Entertainments of every description for moderate terms.

NEW YORK GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK
 Empowered by law to confer Diplomas and the Degree of Doctor of Music.
 DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.
 Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors.
 TERMS \$10 UP PER QUARTER
 SEND FOR CATALOGUE

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)
 JOHN B. CALVERT, D. D., President. 212 W. 59th St., New York City
 Telephone 2329 Columbus.
 THE FACULTY AND EXAMINERS.
 HENRY SCHMADIECK SERGEI KLIBANSKI KATMARINE L. TAYLOR
 HARRY ROWE SHELLEY WM. F. SHERMAN GEO. COLEMAN GOW
 R. HUNTINGTON WOODMAN MARY FIDELIA BURT DAN'L GREGORY MASON
 PAUL SAVAGE LESLIE J. HONGSON MAY I. DITTO
 H. RAWLINS BAKER FANNIE GREFFE JOHN CORNELIUS GREIG
 MCCALL LANHAM
25th Season
 Send for circulars and catalogues **KATE S. CHITTENDEN, Dean**

THE INDIANAPOLIS CONSERVATORY OF MUSIC

Music :: The Speech Arts :: Modern Languages
 PIANO—Mr. Edgar M. Cawley
 Mr. Carl Beutel
 Miss Eugenie V. Scorgie
 SINGING—Mr. Glenn O. Friemood
 Mrs. Glenn O. Friemood
 VIOLIN—Herr Johannes Miench
 Mrs. Edgar M. Cawley
 SPEECH ARTS—
 Mr. Charles Williams, A.B.
 In addition to the above, are twenty-five teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies.
 EDGAR M. CAWLEY, Director, 430 N. Meridian St., INDIANAPOLIS, IND.

SHREVEPORT LA. SCHOOL OF MUSIC

MR. and MRS. E. H. R. FLOOD, Directors. Catalogue. All Branches

THE MASTER SCHOOL OF MUSIC, Vocal Dept.

Madame Jaeger, assisted by Edward Falck (assistant director and coach of Metropolitan Opera), and a notable faculty for Languages, Sight Singing, Theory, History and Literature of Music, Diction, etc.
 Term begins Oct. 24th.
 66 CLINTON ST., BROOKLYN, N. Y.

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau
 GERMANY: BERLIN and FLOTTWELLSTRASSE 1
 Cable Address: Musikwolf, Berlin
 Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Hochschule, Berlin.
 Representative of more than 400 artists, including d'Albert, Ysaie, Ansorge, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.
 Principal Agency for Music Teachers

LEONARD Berlin, W. Schelling St 6 CONCERT DIRECTION

Representative of Emmy Destinn, Teresa Carreno, Joseph Lhevinne, Brussels String Quartet, Oscar Fried, Gesellschaft der Musikfreunde, Stern'scher Gesang-verein and others.

HAMBURG, GERMANY Bundes Strasse 15 (after October 1st).

Madam Wera Ressa Henry
 Authorized Representative of the Famous Louise Ressa Vocal Method (old Italian).

Announcement!

After Feb. 1st, 1911, the minimum charge for Reindahl Violins will be \$250.
 This advance is due to a desire on my part to reap where I have sown, thereby preventing dealers from gleaming what rightfully is mine.
 For some years it has been almost impossible for me to make violins as fast as I received orders for violins. This necessitated a "waiting list." Several collectors and dealers have taken advantage of this state of affairs, re-selling my instruments at higher prices to persons who would pay the advance rather than be kept waiting.
 Another reason, and my main reason, is a desire to confine myself exclusively to the highest types of violins.
 It will be impossible for me to finish any more instruments this year than have been promised but orders entered prior to January first will be entered at my present minimum charge, \$200.

KNUTE REINDAHL

ATHENAEUM BUILDING
 CHICAGO, ILLINOIS
 VIOLINS AND BOWS
 VIOLAS AND CELLOS



A. B. CHASE PIANOS Artisanos

Highest Type of Artistic Instruments
 For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home
Factory at NORWALK, OHIO
 Reference The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS



A quality of Tone Which Will please the Most Critical
 A Piano Which Will Stand the Test of Years of Usage
 Case Designs Which Are Original, Artistic and Beautiful
BUSH & LANE PIANO CO.
 HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1850
 22a Bernburgerstrasse (Philharmonie), Berlin, S. W.
 Royal Professor GUSTAV HOLLAENDER, Director
 Branche-Institute, Berlin-Charlottenburg, 8-9 Kantstr.
 CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.
 Principal Teachers: Conducting HARMONY AND COMPOSITION—Gustav Bumcke, Alexander von Fielitz, P. Geyer, Wilhelm Klatte, Prof. Arno Kieffl, Prof. Philip Ruefer, Prof. Carl Schröder, Josef Strinsky, Prof. E. E. Taubert, Arthur Willner. PIANO—Louis Bachner, Georg Bertram, Ludwig Breitner, Severin Eisenberger, Al. von Fielitz, Guenther Freudenberg, Ernst Hoffzimmer, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutzenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodor Schoenberger, August Spanuth, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Mallinger (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kemner, Nicolaus Rothmuhl (Royal Chamber Singer), Maestro G. Scarneo, Wladyslaw Seidemann, Dr. Paul Bruns, Adolf Schultze, Sergei Klibansky, Alfred Mi hel. OPERATIC CLASS—N. Rothmuhl. VIOLIN—Prof. Gustav Hollaender, Sam Franko, Alexander Fiedemann, Max Grünberg, &c. &c. HARP—Franz Poeschl, ORGAN—Bernhard Irrgang. Royal Music Director. 'CELO—Erich Hollaender, Eugen Sandow, &c.
 Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre DRESDEN, GERMANY

Fifty-Fifth Year, 1909-1910, 1,505 Pupils, 82 Recitals, 116 Instructors
 Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.
 Prospectus and List of Teachers from the Directorate

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT
 APPEAL TO THE HIGHEST MUSICAL TASTE
 Nos. 66 and 68 University Place NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan }
{ Jackson Avenue, Borough of Queens } NEW YORK
{ Ditmars Avenue, Borough of Queens }
{ Riker Avenue, Borough of Queens }

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York }
{ Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London }
{ Jungfernstieg 34, Hamburg, and }
{ Koenigsbräckerstrasse 6, Berlin }

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S., A.

THE KNABE THE WORLD'S BEST PIANO

THE WORLD RENOWNED
SOHMER



The many points of superiority
were never better emphasized than
in the SOHMER PIANO of today

It is built to satisfy the most
cultivated tastes : : : : :

The advantage of such a piano
appeals at once to the discrimi-
nating intelligence of the leading
artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:
312 FIFTH AVENUE
Corner 32d Street

The Autopiano

is known throughout America and Europe for its
artistic qualities as a Piano, and its durability and
excellence as a player piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Streets, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street